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Editor's Log

Alexandre Benois seen here with his great-nephew Peter Ustinov, recording a conversation in his Paris flat. Photo: Julius Edwardes

EVEN the most unsentimental among us looked back as the last minutes of the old year ticked away, and standing on the brink of a new decade we were inclined to congratulate ourselves that the major events of the 'fifties would justify the pride we felt in the achievements of our age. Future generations however looking back over our time, will find it incredibly difficult to understand our lack of vision in many ways, the curiously contradictory things we did, and the things which we neglected to do although they laid nearest to hand.

The historian will say "It is curious to note their lack of interest in the decline of the theatre at that period. Although theatres were closing down at an alarming rate the highbrows adopted the attitude 'the public has no taste, why pander to *them*' the lowbrows substituted tawdry gimmicks for talent; the critics lunged out in all directions but seldom gave any really constructive lead. All three combined to drive audiences away. And yet the most curious aspect of it all is that judging from the run of some shows during that period the chap in the audience was pretty consistent. When he had a night out at the theatre he only wanted *entertainment*; something he could understand; catchy tunes, sentimental songs or themes; to come away with a little of the glamour of the footlights still lingering with him. *In fact he had tastes very similar to our own.*

"Television kept people from the theatres ? Oh no, I can't believe that was the real reason. Take a look at the programmes around that time, they seemed to have a curious fascination for wild west and crime stories. Now if they had some of the marvellous programmes we have today . . . . ."

I WENT along to a preview of the Christmas Exhibition of Alexandre Benois' decor designs and costume drawings for the Festival Ballet's production of *The Nutcracker*. This was the last chance to see the complete collection, for they are being sold singly by Arthur Tooth & Sons of Bruton Street, London. Alexandre Benois is now approaching his ninetieth birthday and to mark the event his memoirs are to be published this month. What a glorious wealth of material he has to work from. Born in St. Petersburg, the youngest child of an eminent French architect and a Venetian mother, it is said that at eighteen months he could hold a pencil correctly in his hand. He very quickly became immersed in the world of art and with his friend Diaghilev founded the Ballets Russes of which he was Artistic Director. Benois has shown incredible

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OUR NEXT ISSUE WILL BE PUBLISHED ON 18th FEBRUARY

EDITOR'S LOG (*Cont.*)

versatility throughout his life as author, painter, musician, art critic, caricaturist and recorder of the Russian scene, and the family has produced many other talented members: there are over forty painters in his family! Benois' great-nephew, Peter Ustinov, has written an Introduction to the memoirs.

LATER in the same week Anton Dolin just back from the presentation of his *Pas de Quatre* in Paris, opened another exhibition of paintings, this time by Ilse Voigt at the Royal Festival Hall, London.

In declaring the Exhibition open Mr. Dolin said that when their careers come to an end so little remains of a dancer's work that it is a joy to examine paintings which represent dancers as they are. In Madame Voigt's work one could not fail to recognise the artists portrayed. So many works of this kind could well be taken for opera singers, or for that matter anyone *but* dancers, not that it would matter, he said, if all opera singers looked like Callas! He was delighted that at long last Margot Fonteyn had been filmed; she was one of those people who originally did not want to make a film, but now that it had been done she might well make another. All such records were very important for future generations.

Although Madame Voigt is well known on the Continent, this is her first showing in London. Of Dutch origin, her artistic connection with the theatre began at the age of 18 when she designed decor and costumes for a ballet. After the war she settled in Switzerland where Boris Kniaseff, dancer and ballet teacher, encouraged her to work at his Geneva Academy. Madame Voigt has held 16 exhibitions of paintings of ballet subjects in various European cities, and in 1956 was awarded the Grand Prix International at Vichy for her portrait of a ballet student "Martine."

Many famous ballet personalities were present at the opening. The Exhibition is free to ticket holders and will remain open from half an hour before each performance during the Festival Ballet season.

Mr. Dolin told me that his book, originally planned for earlier publication, has now been completed but will not come out until the autumn.

MY bouquet for the supreme effort of the month goes to Norman Dixon who put on his third ballet at The Sunday Ballet Club (December 13th) despite the fact that four of the principal dancers had to withdraw at the last moment owing to their heavy rehearsal and performance schedule with the Royal Ballet. In four days Dixon had to teach three of the five major roles to a new cast. Prudence Rodney the part of the girl, Gillian Martlew as The Mother, Keith Beckett stepped in to take the part of Her Brother, and Dixon himself danced the part of The Boy Friend. I heard remarks passed afterwards that if anything was needed to show that Dixon has now established his earlier promise this third ballet had given abundant proof.

How long will it be before some company makes use of his obvious talent ?

THANK you for your kind wishes and the many greeting cards you sent me. I am sorry I cannot acknowledge them all personally. **E. H.**

News from here and there

GREAT BRITAIN

THE Royal Opera House Annual Report for the year ended 31st March, 1959, was published in December. In the Introduction to the Report the new form of subsidy negotiated with the Arts Council and Treasury is explained, although this does not come into this particular year's accounts, only taking effect from the beginning of the financial year 1959-60.

Assistance is provided for the reduction of the overdraft, which stood at £183,248 at the end of the last financial year. This is to be reduced by £20,000 per annum for the next five years. Annual expenditure for a period of three years will be guaranteed for 43 per cent. of "allowable" costs, although this does not mean that unlimited amounts can be spent and 43 per cent. will automatically be guaranteed. Annual expenditure will be examined to see if it falls within allowable categories. House receipts at Covent Garden for opera and ballet were £444,800, an increase of £110,000 on the previous year but this was due to a larger number of performances, and the increase in the prices of admission. Compared with the previous year the average attendances for ballet dropped by approximately 200 per performance. Notwithstanding the extra £60,000 additional grant by the Arts Council (making a total grant of £362,000 for the year under review), and the increased income, the year's accounts disclosed a loss of £24,455.

An analysis of the Ballet performances during the year shows that the highest average paid attendances were as follows: *Ondine* 2,160 performances, *Cinderella* 1,942, *Swan Lake* 1,861, *Sleeping Beauty* 1,818, *Giselle* 1,641, *Coppelia* 1,551, Triple Bills 1,509, *The Prince of the Pagodas* 1,143. Maximum seating capacity of the house is now 2,230.

The Royal Ballet will give a fortnight's season at the 1960 Edinburgh Festival, the third week of ballet will be by a foreign company of distinction, but negotiations are not yet complete. The Festival runs for three weeks, from August 21st to September 10th.

The Cork Ballet Company which for the past thirteen years has flourished as an amateur group under the direction of Joan Denise Moriarty, has now formed itself into a professional company, the Irish Theatre Ballet, which made its debut at the Palace Theatre Cork on December 14th. Stanley Judson, who was originally with Sadler's Wells Ballet, is Associate Director with Miss Moriarty. A company of 11 dancers has been training and rehearsing full time for nearly four months to present seven new ballets. Eight of the dancers have been with the amateur company for many years, but three newcomers are Victor Maynard from England, Leo Senn and Jacqueline Johnson from Australia. Several young Cork artists have been commissioned to design sets and costumes. Financial aid has been given by the Arts Council of Ireland, many prominent firms in Ireland, private individuals and the United States of America. After the week at the Palace Theatre, the Company commenced a tour of Ireland.

Ballet Filmstrip

Educational Productions of Yorkshire have added another filmstrip to their series "Literature and the Stage." Its title is "How to Enjoy the Ballet" and photographs of Markova, Nerina and Beriosova, in colour, are used to illustrate different steps and positions. There are twenty-five frames in the strip, the price is 27/6*d*. Photographs are by Houston Rogers.

Roland Petit, Margot Fonteyn and many other celebrities of the theatre took part in a midnight matinée organised to raise funds for the victims of the Frejus disaster.

AMERICA

THE NEW YORK CITY BALLET will present a full evening's programme of nine short works under the title of *Pan America* during its nine-week winter season at the City Centre Theatre. George Balanchine has invited nine serious composers from eight Latin American countries to provide musical compositions suitable for choreography. They are: Carlos Chavez (Mexico), Luis Escobar (Colombia), Alberto Ginastera (Argentina), Julian Orbon (Cuba), Juan Orrego Salas (Chile), Silvestre Revueltes (Mexico), Andres Sas (Peru), Hector Tosar (Uruguay) and the late Heitor Villa-Lobos (Brazil).

The choreographers are George Balanchine, Todd Bolender, Lew Christensen, Gloria Contreras, Jacques d'Amboise, Francisco Moncion and John Taras. The first performance will take place on January 20th.

GEORGE BALANCHINE, choreographer and artistic director of the New York City Ballet, has arranged to give a number of his ballets to various national ballet companies in Europe. The choreographer will take no fees for staging the ballets and no royalties for the performances. His *Serenade* and *Symphony in C* will be given to the Royal Swedish Ballet and to La Scala in Milan. He will present *Serenade* and *Four Temperaments* to the Royal Dutch Ballet.

THE AMERICAN BALLET THEATRE, the oldest native American ballet company, will celebrate its twentieth anniversary with a three-week season at the Metropolitan Opera House commencing on April 18th, 1960.

AUSTRALIA

Gertrud Bodenwieser, director of the Australian Bodenwieser Ballet, died in Sydney on November 10th after a heart attack. In 1925 Madame Bodenwieser, a pioneer of Modern Dance, was appointed first professor of Modern Dance at the State Academy of Music and Drama in Vienna. She then formed her own group with which she toured Europe, Japan, and South America. After the war she opened her own school in Sydney which became the headquarters of her Australian group, touring Australia, New Zealand, South Africa and India. One of her last works in Australia was *Errand into Maze* with music by Carlo Menotti. Former dancers of Madame Bodenwieser's Company now living and working in this country include Evelyn Ippen, Hilde Holger and Bettina Vernon.

Close on receipt of this sad news came another blow to the Australian dance world. Edouard Borovansky, pioneer of Australian ballet, and founder of the Company which bears his name, died on December 19th in Sydney after a heart attack.

Dancer, choreographer and teacher, Edouard Borovansky was of Czech origin. After some years with Pavlova's Company and Ballets Russes de Monte Carlo, he settled in Australia and in 1942 founded the Borovansky Ballet Company.

LONDON REVIEWS

by FERNAU HALL

CYRANO DE BERGERAC AT THE ADELPHI

IT was a pleasure to welcome Roland Petit and his new company from Paris after a long absence, with the ballet *Cyrano de Bergerac*, in a season beginning 18th November, at the Adelphi Theatre.

The original play on which this is based, by Edmond Rostand, is a piece of romantic fustian, beloved by romantic actors to whom it gives chances for impressive theatrical effects: above all it is good theatre—though hardly an "immortal work" as described in the programme. In recent years Roland Petit has become very interested in "le music-hall" (what we tend now to call revue) and to a large extent he has translated the Rostand play into balletized music-hall, a genre for which he has far more talent than for real music-hall (in which he has also worked, without much success). The best things in the ballet would do very well in a spectacular revue—above all a mad can-canized French version of *Prince Igor*, with a huge group of male dancers performing steps suggesting horse-riding (giving more than a hint of a Tiller Girls' pony routine), and stamping and shouting with the greatest zest. Another entertaining item occurred in the divertissement in *The Kitchen*, in which Danièle Jossi (smiling broadly, with a real soubrette sparkle) danced a pas de six with five boys much smaller than herself: her role was that of a Pistachio Ice, while the boys were supposed to be Pralines—not that this made any difference to anyone.

In those parts of the ballet where Roland Petit took the plot relatively seriously he came up against one very severe problem: the whole point of the play is that Cyrano, though ugly because of his big nose, has a tremendous power of expressing himself in language, and can win any woman's heart if only she does not see him. But this meant that a great deal of the choreography was concerned with such things as delivering a tirade, speaking poetry, or writing letters, and Petit's attempts at suggesting these things did not fit very well into his familiar neo-classical patterns of dance-movement. Sometimes he tackled this problem with impressive ingenuity, as when he showed Cyrano fighting a duel and improvising a poem at the same time—the lines of the poem being suggested by classical foot-movements. But he had less success when he tackled the balcony scene where Cyrano is supposed to speak Christian's love for Roxane (Christian being dull and inarticulate). Petit made this into a pas de trois, with Roxane dancing alternately with Christian and Roxane (who looks at neither). What made the scene totally unconvincing was that Christian did just as well as Cyrano in dancing and partnering Roxane, and (choreographically speaking) was not in the least dull and inarticulate.

Nevertheless the ballet went with a swing in Act 1; clearly Petit was seeking mainly to entertain, and he did this well enough, though some scenes went on too long—notably the kitchen scene. After the interval the story gave him little chance for the cheerful clowning which was the main merit of the first half, and Petit's invention flagged rather obviously. In a battle scene he made a brave attempt at spectacular acrobatics (with, for example, a series of men carried in an arc on top of a pole) but this scene lacked the crazy wit of the horse-riding number. Clearly the ballet would have gained a great deal by being cut down in length and presented along with another ballet (or, better still, two other ballets) in contrasting styles.

Petit's acting in the role of Cyrano was distinctly impressive. No one can fail entirely in this very theatrical role, combining the swashbuckling and boastful Gascon, the wit, the poet and the heart-broken lover, and Petit brought out very well both the pathos and the braggadocio. Curiously enough this very handsome man seems to like character parts in which his face is hidden: his most impressive role up to date is that of the Wolf in *Le Loup*.

As Roxane, Colette Marchand was not as exciting as one might have hoped. Her face has become a trifle hard, and her movements lack the wonderful fluidity which she once showed in the role of Agathe, the White Cat, in *Les Demoiselles de la Nuit*. She was further hampered by the fact that the choreography was obviously designed to take advantage of Zizi Jeanmaire's quicksilver elegance.

George Reich looked appropriately beautiful as Christian, and if he failed to make very much of the role, the blame attached to Rostand and Petit: in fact, Christian—a role thin enough in the play—was allotted only the most conventional acting and dancing in the ballet. That wonderful artist José Ferran made a great deal of the rather thin role of a comic innkeeper, making one long once again for the ballet which will really do justice to his talent. In fact, the whole enormous male corps de ballet performed with gusto and enthusiasm: Petit must have brought over a high proportion of the male dancers resident in Paris (not to mention some acrobats). The girls had less to do, and showed an "eyes and teeth" animation appropriate to music hall, though in general they were technically rather weak.

Of both the scenery and the costumes one can say that they did well enough for a large-scale rough-and-tumble show, and had a reasonable amount of Parisian chic—though remaining far below the level achieved by artists like Clavé and Carzou in the best of the Petit ballets. Yves Saint Laurent (twenty-three-year-old successor to Dior) made an intelligent attempt at an appropriately frivolous suggestion of seventeenth century France in the clothes and hats of the men; but his dresses for Roxane were very clearly *haute couture* of the nineteen-fifties—and not very good *haute couture* at that.

The weakest aspect of the whole show was the music by Marius Constant. This achieved some pace and animation in the bright-coloured marches; but for much of the time it fell between two stools: it attempted the brashness of the music hall while keeping some of the harmonic sophistication of modern serious music, and succeeded only in sounding commonplace.

R.A.D. GALA MATINÉE

NO-ONE could complain of a lack of variety at the Matinée in aid of the R.A.D. at the Theatre Royal Drury Lane (26th November): Margot Fonteyn and her associates had invited representatives of all the major British ballet companies to take part as well as dancers from three foreign groups available in London and dancers brought specially from abroad. In addition Margot Fonteyn commissioned a new pas de deux for herself and Michael Somes, and a new ballet for the R.A.D. scholars from Meriel Evans.

Though a great many items were familiar, they gained a good deal from being seen in close proximity with each other: the violent contrasts made one appreciate the special quality of each, and also to notice certain nuances for the first time. This was particularly true of the end of the show, when we were presented with the most violent contrast and also with the two finest items: Margot Fonteyn in the *Casse-Noisette* pas de deux, and the Georgian State Dancers in their final competition dance (not, as stated in the programme, *Khevsur Suite*—which would have been an even better choice). Margot Fonteyn danced with breath-taking spontaneity and abandon, giving a new freshness and vivacity to the familiar pas de deux, and making it more exciting than ever before: above all she gave it an extraordinarily young, even child-like quality, combining in her own unique way the apparently contradictory qualities of warm-blooded reality and humanity on the one hand, and supernatural fragility on the other. It was very sensible of her to bring on the Georgians as the final item: anything else would have been an anticlimax: and it was intriguing to recognize in the fiery national dances of the Georgians a masculine counterpart to her own spontaneity and delicate power.

Rather disappointingly, John Gilpin and Belinda Wright chose to dance the same *Harlequinade* pas de deux that they performed at the Festival Ballet Gala: they dance this pas de deux very well, but it shows only a very small part of their talents. John Gilpin had a bad fall in his solo, but recovered with great courage, and finished with a splendid pirouette which won him an ovation.

The Ballet Rambert was represented by Lucette Aldous, who danced a solo in pseudo-Spanish style from Cranko's ballet *La Reja.*

As a novelty for the occasion Frederick Ashton chose to arrange a pas de deux: *Scène d'Amour* from *Raymonda.* Presumably this represented the episode in Act I Scene 2 (comparable to the Vision Scene in *The Sleeping Beauty*) in which the White Lady provides Raymonda with a vision of her fiancé—a vision of such solidity that she is able to dance a pas de deux with it, this being the raison d'etre of the episode. In fact Leslie Hurry designed for Margot Fonteyn a costume that was very similar to her Ondine costumes, and Ashton's choreography kept so close to patterns made familiar in his ballets that Margot Fonteyn was not required to make any special effort of interpretation.

The performance of the musical number *Cool* by the *West Side Story* company came as an intriguing postlude to the performances by Ballets: U.S.A.

The second half of the programme began with Babilée's *Balance à Trois* which he was to have shown in London some months ago, during the season which was cancelled because of the printing dispute. This proved to be a strange work, involving two athletes and a girl who somehow comes to disport herself in their gymnasium. Babilée has always shown a strong flair for acrobatics, and he looked very much at home in gym clothes, doing handstands on the parallel bars. Claire Sombert also made an odd but appealing impression as the girl.

Appearing in a television variety programme a few days earlier with her partner Witold Gruca, Barbara Bittner (from Poland) made a striking impression as a vivacious soubrette. For the R.A.D. Gala she chose to dance an old-fashioned and conventional romantic pas de deux which allowed her little chance to show her real talent.

Very sensibly, Roland Petit presented his company in *La Danse des Mousquetaires*—the finest group item in *Cyrano de Bergerac.*

THE ROYAL BALLET FILM

FOR a number of years the lack of a film of Margot Fonteyn and the Royal Ballet has been noted with displeasure by a great many people; and now, at last, Dr. Paul Czinner has filled this long-felt want, drawing on his experience with his Bolshoi film, and using an extension of the same technique. In fact he used 11 cameras (each with four positions) and took two Sundays and one night (after a performance) to do the shooting.

Czinner's technique has a great many advantages, quite apart from the obvious ones such as the saving of time and money and the fact that the dancers are able to perform almost as if it were a normal show, and do not lose their sparkle in take after take. No less important is the fact that the director has little temptation to add his own gimmicks to "adapt" the ballets to the screen.

To reduce the film to a reasonable length (just under 2½ hours) some very sensible cuts have been made. *The Firebird* goes much better without the ball dance (in which I for one get so worked up about how many catches will be muffed that I can hardly see the dancing), and the same is true of the Mysterious Forest scene of *Ondine*, in which we move straight from the first entry of the Hermit to the marriage: here the dissolve is rather clumsily done, but the idea of the cut is excellent.

Editing is of course the crux of the matter in a film record of ballet. The film has its own laws, and one cannot show a whole ballet in long shot; on the other hand every cut tends to break up the choreography, and must be done with the most sensitive feeling for the line, rhythm phrasing and image-composition of the dancing and the phrasing and rhythm of the music. In other words the director must think like a choreographer. This never happens with Czinner, who continues to think as a film director pure and simple. There are times—notably during Margot Fonteyn's solos and pas de deux—when he allows the camera to pan with the dancer in a straightforward way, and then the effect is marvellous: for Margot Fonteyn gives a splendid performance in all three of her roles in the film. But Czinner has developed a number of bad habits which distract one from the dancing: sometimes during a solo he cuts away to a closer shot lasting only a second or two, and at other times he cuts away from a relatively close shot to a very long shot showing the whole stage, giving an unpleasant shock to the eye. His worst fault is the use of a shot in which the dancer is cut off at the knees—a type of framing which almost destroys the impact of the dancer's movements. But we must give Czinner credit for a fine Eisenstein-like montage of fast cutting in the storm scene of *Ondine*, where he makes an effect which is a distinct improvement on the original.

Both *Swan Lake* and the Mysterious Forest scene of *Ondine* have their atmosphere destroyed by flat and very bright lighting. Has

(*Continued at foot of next column*)

no one told Dr. Czinner that colour films have improved so much in recent years that camera-men do not need all the lights on all the time, and can create an effect of mystery when required?

The film as a whole is, very properly, dominated by Margot Fonteyn's performance in three different roles; in fact it gives a fair idea of her marvellous versatility, and picks out some fascinating details that escape the eye in a stage performance. Of the others, Maryon Lane, Merle Park, Doreen Wells and Pirmin Trecu stand out for their vitality and precision in the divertissement of *Ondine.*

SUNDAY BALLET CLUB

WE have learned to expect from Norman Dixon a ballet with a strong theme, tackled with intelligence, imagination and a high degree of professional craftsmanship; in fact giving this talented choreographer the chance to develop artistically is one of the major achievements of the Sunday Ballet Club. On 19th December at the Lyric Theatre (Shaftesbury Avenue) Norman Dixon's new ballet *Violent Rhythm* was of particular interest because it showed him moving into a new field—that of jazz dancing. He took a big chance, for a great deal of work has been done in this field (by Jerome Robbins and many others), and he could expect to see his work judged by high standards. It is measure of his professionalism that he was able to achieve a smooth-flowing production in spite of the fact that a few days before the performance nearly all his principal dancers (from the Royal Ballet) were forced to withdraw from the cast because of their Covent Garden commitments.

He showed admirable sensitivity in choosing as the basis for his ballet some remarkable jazz music by Johnny Mandel from the film *I Want to Live*: at once this music created an atmosphere of today, in which Dixon's teenagers could live and breathe, and provided the right support for the jazz movements. I was less happy about the story, not so much because it resembled that of *West Side Story*—this musical was in fact based on *Romeo and Juliet*—but because Norman Dixon did not achieve a satisfactory fusion of story, music and characterisation. There was a strong closing scene, with an inventive fight between two rivals showing affinities with oriental fighting dances such as the Pentjak; but the end was much too abrupt. Suddenly the girl (a part intelligently danced by Prudence Rodney) slipped between the rivals, was accidentally stabbed, fell to the ground—and the curtain fell. Her death accordingly seemed meaningless: the choreographer should have used again some of the earlier slow music to establish the emotional significance of the catastrophe. The best thing in the ballet was a solo performed by the ex-boy-friend, jealous of his coloured rival, after he realizes that he has no hope of winning back the girl: here the movements showing bitter despair and desire for revenge were really expressive—more so than anything Norman Dixon has yet achieved—and they were executed with remarkable feeling and understanding by Terry Gilbert, making the fullest possible use of an opportunity such as never came his way in the Festival Ballet.

The other high point of the evening was the dancing of Vyvyan Lorraine (of the Royal Ballet) in *Love Duet*, a pas de deux arranged by Meriel Evans to a duet from the Berlioz opera *The Trojans*: this young corps de ballet dancer performed with the polish and assurance one might expect from an established star, showing grace, lyricism and a pair of exquisitely pointed feet at the end of long and slender legs. Meriel Evans' choreography showed more invention and expressiveness than anything she has done so far, but she crippled herself quite gratuitously by her choice of music: this duet was in fast 6/8 time, which demands a rather "busy" type of movement unsuited to the expression of romantic passion, and in any case a long pas de deux must have music providing for some changes of mood.

None of the other items were of equal interest. Faith Worth, using dancers from the Royal Ballet School, presented *English Measure*, a fantastically complex series of neo-classical variations which suffered from being based on modern music which was itself very complex and varied; but one boy, in black tights, showed exceptional promise in the few steps which came his way, and may well be destined for great things. *The Blessed*, staged by Ronald Yerrell with dancers from Drury Lane, started with an orgy scene with some rather daring gestures, and looked for a moment as if it might develop into an "X" ballet; but the orgy faded away, and the ballet became a sentimental and banal attempt at the presentation of a miracle involving a prostitute and a statue of the Virgin. *Songs and Dances of Death*, with choreography by John Broome, proved to be yet another attempt by a modern dancer at a new version of the Jooss ballet *The Green Table*—a genre in which scores of modern-dance choreographers have come to grief in the last three decades: the fact is that the original ballet summed up a great deal of work in the modern-dance field in the preceding decade, and no further progress was possible in this direction after 1932, even for Jooss himself.

AT COVENT GARDEN

ANTOINETTE SIBLEY IN COPPÉLIA

ANTOINETTE SIBLEY'S performance as Swanilda on 12th December provided a fine opportunity to see how she had developed in this role since she first danced it at the Royal Ballet School matinée about a year ago. Even then she danced with great polish and assurance—this remarkable artist seemed to spring full-armed from the head of Terpsichore—and so one could not expect major changes; in fact her performance was very much on the same lines as before. It was fresh, spontaneous and lyrical, with a delightfully kittenish charm. What was new was the greater number of nuances of expression in the acting, and a greater emphasis on the sudden changes of mood characteristic of Swanilda's impulsive nature. Antoinette Sibley even managed to make convincing the glumness in Act 1 (when Swanilda's shaking of the ear of corn fails to confirm Franz's fidelity), and produced a marvellous explosion of high spirits when she rushed on the stage after her big solo, making clear in mime that the ear of corn had finally done its stuff. Her Spanish solo had an even greater élan than before: one wanted to shout "Olé!" when she threw herself into a deep plié on one knee, with her arm arched splendidly back over her head. And in Act III she made the great final pas de deux more lyrical, dignified and mysterious than ever by the wonderful arm movements of which she holds the secret.

ANYA LINDEN'S FIREBIRD

ON 15th December, Anya Linden made her first performance as the Firebird. She brought certain assets to her interpretation of the role—notably her clean-cut features (with something definitely bird-like about them) her slender but powerful body, and her good elevation. On the other hand she had to cope with certain grave defects—above all her lack of a musical ear and her poor sense of style.

As was perhaps to be expected, her performance was a curious amalgam of good and bad. Her leaps in the opening scene were very well done, even though they failed to make their proper impact because they were only loosely related to the music. During the whole of the subsequent pas de deux she showed that she had been well produced, for she reproduced the main features of the familiar Karsavina-Fonteyn interpretation with commendable accuracy of line (even if not of rhythm). But for much of the time we saw the parrot-like repetition of something learned by rote rather than the deeply felt re-creation of a role such as is produced by great artists. And certain details showed that she had not really understood the Fokine style at all: her fingers, for example, were at times splayed out like the legs of a starfish, and her facial expressions were rather pert, with no suggestion of a magical far-off world of fairy-tale.

On the other hand there was one magical moment when she showed acting and dancing of true ballerina calibre. This happened in the scene where the Firebird stands in the middle of the whole cast and whips them on to even more frenzied dancing. Here Anya Linden suddenly produced some really convincing glances of ferocious anger and pride, exactly as demanded by the choreography: the effect was stunning—it was as if she had been transformed into a different dancer—and the audience responded with a round of applause (something I have never before encountered at this point in the ballet). If Anya Linden can build outwards from this solid achievement, she may yet develop in surprising ways.

"SEE HOW THEY DANCE" AT ROYAL ALBERT HALL

ON 9th December the Society for International Folk Dancing presented a programme of international dances under the title "See How they Dance". As usual there was a mixture of exotic dances performed by English people and dances of their own country performed by dancers from other countries. As was only to be expected, the latter groups (among whom one must include the Scots!) took the honours.

The most exotic, complex and exciting items were the Macedonian dances performed by the "Slavjanska Besseda" group. The Macedonian state company which visited London some years ago was one of the most exciting national companies ever to be seen here—they were, in fact, in a class with the Georgians—and because of this earlier visit it was possible to assess the remarkable standard reached in every detail of choreography, performance and costumes by the "Slavjankska Besseda" artists. Their items were admirably varied, ranging from a processional dance (in which the leading dancer carried mysterious fertility emblems) to chain dances such as *Makedonska Oro* in very complex rhythms reminiscent of Indian talas—and requiring equal skill in the performers. Finally the dancers lined up in a semi-circle to perform *Karadachanska*, a very old dance (belonging to the people who inhabited Macedonia before the arrival of the Slavs) which promised to be the high-point of the evening. But no music was heard—presumably someone operating the record-player made a mistake—and these wonderful artists had to beat an ignominious retreat. This was intolerable: an apology should have been made, and they should have been given a chance to perform their dance later in the evening. As it was, we saw much too little of them and much too much of some other groups such as "L'Escargot" (which for some reason chose to perform no less than seven dances from the Berry region of France—dances which had a certain quiet charm but resembled each other so completely that after two or three of them one could not care less if one never saw another).

A scene from Norman Dixon's ballet *Violent Rhythm*

The Scottish items were very well arranged, presented and performed by the London Scottish dancers, under the title *The Road to the Isles*. Setting off from St. Andrews with the "country dance" *St. Andrew's Cross*, we made a choreographic and vocal journey which ended in a voyage to Skye, taking in on the way a marvellous double sword dance, *Lochaber Broadswords*.

CECCHETTI SOCIETY CHOREOGRAPHIC COMPETITION

THERE were two innovations in the Choreographic Competition this year (28th November): one was placing it on a stage (in the Hall of the Church of the Holy Apostles) and the other was widening the show to include ballets by choreographers of 17 and over, presented in a non-competitive section designed to give older choreographers the benefit of criticism from the panel.

Both innovations were excellent, though one might have hoped for a larger stage with reasonable head-room and some front-of-house lighting. By far the most exciting event of the afternoon was the new ballet presented in the non-competitive section by Susan Salomon (past pupil of Nesta Brooking) with dancers drawn from the Rambert School, Katherine Crofton and the Brooking School. This ballet, *Variations for Six*, was highly effective, and was rehearsed and performed so brilliantly that it could have been transferred without change to the Covent Garden stage. Susan Salomon has of course had a good deal of experience at previous competitions, working up through the junior and senior sections, and has now flowered into a creative artist who knows exactly what she wants to say and says it with clarity, musicality and remarkable inventiveness. Very sensibly, she had music specially composed for her (by Margaret Norris, who also played for the performance) in a neo-classical style suited to her choreographic ideas: it was delightful to watch the choreography developing from section to section with grace and ease, taking just the right amount of time before moving on to further ideas. As in previous ballets by Susan Salomon, there was real originality in the stage patterns and in the counterpoint of musical and choreographic phrasing: what was new was that the patterns seemed to grow quite naturally and inevitably, following their own laws—rather than, as in the past, looking as if they were the product of a great deal of thought. In other words the choreographer had matured: quite suddenly, she had become the master of her technique. With real courage she

broke away from current ideas of the number of choreographic themes one should include in a ballet, moving on from section to section with speed and assurance to make a novel effect. Her line is not yet as original as her phrasing, her "polychory" (choreographic counterpoint) and her stage patterns; but already she is a figure to be taken very seriously. What is particularly significant about her emergence is that here one can see the fruits of the years of careful organisation put into the Choreographic Competition.

The junior and senior sections maintained a reasonably high overall standard, without producing anything as outstanding at its own level as *Variations for Six* or the best items of some earlier years (e.g. Amanda Knott's *Chess Pieces.*) First prize in the junior section was won by Karen Myers (Arts Educational School) with *Moods in Music*, a setting of rather conventional patterns to different types of music. The runner-up was Margaret Zimmermann (taught by Carole Hill), with a solo showing some of the activities of the Swiss girl Heidi. Equally of interest were Susan Harwich's *The Owl and the Pussy-Cat* (with amusing arm movements from the cat), Susan Smith's *The Lost Button* (with an amusing use of formal mime in a light-hearted story) and Wendy Bluemel's *Two in a House of Mystery* (with some real evocation of atmosphere.)

First prize in the senior section was won by Lynn Gay (Arts Educational School) with *Death Takes a Hand.* This had a familiar "modern dance" theme (Life and Death struggling for a soul) but was original in having the soul suggested by a hand—the fingers and thumb of the hand being represented by five dancers. Unfortunately the detail of the choreography failed to live up to the opportunities presented by this original treatment of the hackneyed theme. The choreographer herself gave the impression of a striking personality when she explained her ballet to the judges, and one may hope that she will do much better next time. The runner-up was Christine Bingley (pupil of Diana Barker) with *Modern Art*, an attempt at the suggestion of the mood of impressionist paintings. Jennifer Morgan, a tiny fourteen-year-old, acted powerfully in her pas seul *The Poisoned Pool*, there was a pair of amusing cats in *Street Corner* arranged by Janet Firman, and Susan Weldon blended character and classical dancing with some skill in *By the Quayside.*

FERNAU HALL.

SWEENEY TODD AT STRATFORD-ON-AVON

JOHN CRANKO'S *Sweeney Todd* received its world prèmiere, with an odd kind of appropriateness, in the home town of the author of "Titus Andronicus" on Tuesday afternoon, 10th December, in front of an audience consisting largely of school children who enjoyed it thoroughly. Indeed, they could be heard bursting out laughing all over again throughout the interval which followed—not a bad recommendation, for of all audiences in the world, the audience of children is the most difficult to fool all the time. This performance, in fact, was a far cry from the first "Sweeney Todd" I ever saw, in a naphtha-lit threepenny gaff at the turn of the century; nobody laughed then, and the spectacle haunted me for weeks.

After the evening performance, which was equally well received by an adult audience, few could doubt that Cranko has created another really British ballet that is well constructed, consistent and admirably theatrical. He was greatly helped in achieving this by Malcolm Arnold, whose music struck me as exactly right for the subject throughout.

The first printed version of "Sweeney Todd" by Dibdin Pitt in 1860 is based on a work twenty years earlier, and doubtless that, too, had its roots even further back in some deed or deeds which made their mark in the coffee shops in the good old days when men were hanged for stealing a sheep. Cranko is therefore quite justified by precedent in tacking such material as Sherlock Holmes, the Keystone Cops, Marie Lloyd and the Alhambra ballets on to the story to make a ballet which does not let up from the first wolfish "Ha-ha!" of the Demon Barber until all the characters (except those in Mrs. Lovett's pies) join in the buoyant finale.

Despite the variety of Cranko's sources I could not help feeling disturbed at Alix Smith's mixture of period in the costumes which ranged over almost a hundred years. On the other hand her scenery (as lit by William Bundy) tallies completely with my early memories of Victorian London.

Entertaining as all the situations and minor characters are, the ballet revolves around Sweeney Todd throughout and Donald Britton (surely the Woizikowski of English ballet) gives the role all he's got. However, without wishing to carp I felt that his performance would be even better if contrasted in the role of Tobias with an actor of the sympathetic gifts of a Stanley Holden. The rest of the cast were excellent, especially the eight policemen, who showed once again that English dancers lack nothing in vitality and attack when given the chance to display these characteristics. For this reason alone Cranko should be encouraged to make as many ballets of this type as he wants, because, though it may be true that he lacks the flair of Massine for creating movements as fascinating as his characters, Cranko is the only choreographer since Massine opened up this field to ballet over 40 years ago to follow it up successfully. We in England should be grateful for this, since it takes many types of ballet to build a balanced repertoire, without which one might eventually get bored. This will never happen while Cranko can give us a comedy as entertaining as *Sweeney Todd.*

EDWIN KERSLEY.

"THE RAINBOW" AT SUTTON

FOR the first time in forty-seven years "Where the Rainbow Ends" appeared at a theatre outside of London. Judging from the happy faces around me at the Granada, Sutton, the play has not lost its appeal for the modern child. Children in all ages like to be *certain* where to place their loyalty. In real life one's favourite uncle turns out to be the bad sheep of the family, the "good" aunt insufferably dull and not in the least beautiful. On stage things are different, bad uncles look wicked, good people look beautiful, it is much less confusing. They hissed the Dragon King (played by Michael Macliammoir with suitable loathesomeness); they cheered St. George of England (Anton Dolin); revelled in the dragons, fairies, elves and applauded the beautiful Spirit of the Lake, danced by Gerd Andersson, Swedish ballerina, with such gentle grace and lyricism that the Spirit became real even to the adults in the audience. I am glad that Patricia Kirshner, who arranged the choreography for Miss Andersson and her partner Veit Bethke, gave them a spot on their own, without a corps de ballet.

Very few voices are equal to the personality of the owner, as was proved when talkies came in and many "silent" heroes went out. Fortunately in ballet we are not faced with this disappointment. Whenever I hear Anton Dolin's voice on stage however I feel that we are the losers. I never did like the old-time actors declaiming their lines. When Mr. Dolin exhorts the children to uphold the noble aims of St. George of England I am quite ready to make him my promise to do so any day.

E. H.

TELEVISION

Sunday, 20th December—B.B.C. Television—The Sleeping Beauty.

Petipa's *Sleeping Beauty*, produced by Margaret Dale was transmitted on B.B.C. television and Eurovision. This very ambitious production, lasting 90 minutes, was outstanding for the brilliant dancing of an enormous cast headed by Margot Fonteyn and Michael Somes. Fonteyn gave her usual magnificent performance, but her great artistry and personality—so clearly apparent in the theatre—were just not there on television. This was particularly clear at the point when Aurora enters for the first time. This is always one of the highlights of a live performance: the excitement mounts as the audience catches a fleeting glimpse of Princess Aurora at the back of the stage, and reaches a climax as she runs joyously on stage. In place of this effect, television should produce an effect of its own—perhaps a big close-up: instead, there was a long shot which made Aurora's entrance pass almost without notice.

Television lends itself to fairy-tale effects, but in this production these were invariably feeble and unimaginative, and as a whole the television version fell far short of the magic of the stage version. On the other hand, for those unfamiliar with the real thing, the television production must have been enjoyable because of the excellent dancers which Margaret Dale had assembled. Antoinette Sibley, who appeared in a Fairy variation and in the Blue Bird pas de deux, was outstanding for her style and lyricism. In the pas de trois, Prudence Rodney's solo was vivacious and polished, and Jelka Yurèsha proved a most promising dancer with an excellent sense of line. Lucette Aldous, as the Lilac Fairy, danced her variation with expert control, and her mime scene with Carabosse (Yvonne Cartier) was clear and effective. The three Ivans danced with gusto, and I liked the choreography by Peter Wright who is also to be congratulated on his work as the Ballet Master for the production.

HELEN ROSS.

As we go to Press . . .

Owing to film commitments **Robert Helpmann** has had to drop out of the cast of *La Fille Mal Gardee*, **Stanley Holden** takes his place in this ballet and **Alexander Grant** in *Facade.*

David Webster, General Administrator of Covent Garden was knighted in the New Year Honours List.

Maryon Lane wife of **David Blair** gave birth to twins, both girls, on New Year's Day.

DR. WILFRIED HOFMANN, for several years our critic in Munich, recently visited Paris, Edinburgh, London and New York whilst making his way to Harvard University to take up a fellowship there.

In these cities he attended ten evenings of ballet, saw eighteen ballets and nineteen ballerinas; visited thirteen ballet schools and four rehearsals; talked to every exponent of the art he could find; all within fourteen days.

Dr. Hofmann's full "balletlogue" would fill a book, but we print here some amusing, interesting and sometimes very frank extracts from his Ballet Diary.

Paris. Tottery and with tiny steps Madame Olga Preobrajenska moves down the Rue de Douai reaching for support at the passing walls. For 38 years she has been teaching in the very same room No. 8 of Studios Wacker striving always to give to every student all she knows in the art of the dance. "She is good," Madame says about a finished dancer, and her eyes reflect love and inspiration, "but she knows nothing!"

Madame Olga Preobrajenska, "Madame Preo," great ballerina of the Czar, uncrowned empress of all graduates of Russia's Imperial Ballet School, soloist in the world-première of *Nutcracker*, a legendary figure of 88 years: Olga Preobrajenska binds her small black ballet shoes as does a ballerina before her call. She demonstrates the classical exercise. It resembles a miracle. Under the spell of the Code of Classical Ballet the old lady overcomes her fragility. Each of her movements becomes a jewel in itself.

"J'adore travailler!" says Madame after a class of four hours' duration. Nobody, no matter how exhausted, dares to remind Madame of the hour. "You are here to work *my* way. When you go on stage you may do as you please!"

With great ceremony we are led behind closed doors by an old Russian dancer. After solemn promise to keep it a secret he reveals to us in low voice that supremely invaluable method for developing a nice, round instep. It is a method he learned direct from Pavlova herself. It is a method any dancer knows.

Victor Gsovsky sporting dark sun-glasses circles his class roaring like a mild lion. He slings orders into the sultry studio. Everyone gives his best. All eyes grow brighter as the orders get more fierce.

On the boat to Dover. On the top deck sprawls a bevy of young folk, all bundled against the heavy wind. Even under the covering they are recognisable as ballet people. Each foot with an instep so large that it is hard to tuck into any shoe: Ballet Rambert, coming home from Lebanon, where now even the ancient Cedar trees have witnessed *Giselle.*

Dover. Customs Office: "I am making a ballet pilgrimage to England," I explain to the customs officer, and lead him into "shop talk" about Markova's second act of *Giselle.* My trunks pass unopened.

London. West Side Story. Baffled faces leave Her Majesty's Theatre. Do they realise they have attended a full evening of dancing?

Covent Garden, Backstage. Dressing Room No. 5. Margot Fonteyn still busy removing make-up surrounded by a crowd of admirers. "When I saw your *Ondine* tonight I almost felt sea-sick," remarks an elderly lady. I suggest that a sea-sickness remedy be given out with all tickets to *Ondine.*

The London "Tube." The escalator glides past endless publicity posters. All seem to believe that it will improve the sale of bras and toothpaste to illustrate their advertisements with ballet shoes and tutus.

Covent Garden, Backstage. Dressing Room No. 4. The "clique" decides "Beriosova's *Swan Queen* was better than ever." They discuss ballerinas' dispositions in general and the effect of marriage in particular. Svetlana Beriosova's analysis is more plausible: "I'm not moody. But you know, we're not machines!"

City Rehearsal Room. Andrée Howard works with an understudy on her ballet *La Dame sans Merci.* Again and again the young man attempts to alter his variation. It's just too hard he feels, no, actually it's impossible, and, after all, his version isn't bad. Is it? Miss Howard prays: "Please, don't put out all the choreography!"

Edinburgh. Empire Theatre. For the Jerome Robbins Company the "Stars and Stripes" follows the British National Anthem, and gets the people out of their seats once more. We then see a revelation of a both vital and intellectual America, the documentation of a new dance generation. The audience applauds and is baffled. It doesn't quite fit into the pattern of our European superiority complex that "over there" they should produce great works in which we definitely have no share.

New York. I quote from John Martin*: "Robbins is not a great artist, and it is a pity that in Europe he is taken as a representative of American dance."

Carnegie Hall (the Studio Wacker à la mode Americaine). What is the difference? Here the studios are neon-lighted and surprisingly clean rather than slightly cosy, dirty and dangerous as they are in France, but it is the dancers who determine the milieu, and dancers are the same everywhere.

Broadway and 63rd St. Dance Notation Bureau. In two not very representative rooms we find all and every product of Labanotation. The two rooms form a library of originals and single copies—unmatched and unique in the world. Much of it, with infinite work and care, is devoted to the choreography of George Balanchine. Thus future generations can take home full-length ballets black and red on white. It remains to be seen if they will be able to read them.

Broadway and 86th St. School of American Ballet. Mr. Oboukhoff, graduate of the Imperial Ballet School, former partner of Olga Preobrajenska, conducts the New York City Ballet Company like an orchestra-leader who is in the habit of singing all the scores. "Verrry high," he chirps with a purposely strong Russian "r" in this way accentuating every rhythmical nuance of a developpé. The girls smile when he is not looking—and become better and better.

"This **Balanchine** is all too unpredictable," frowns a tiny dancer. 'At times he wants *small* dancers, and at times *tall and skinny* ones. They say he is thinking of *little* ones for his next ballet" she discloses with a sight of relief.

"Balanchine? Balanchine can do no wrong in this country!" says a white-collar-worker I meet in a sandwich bar.

City Centre. N.Y.C.B., Hindemith's *Four Temperaments.* An inhuman atmosphere reigns on the stage. The dancers attempt to convey an air of complete indifference. "The audience wants only to see itself reflected in a ballet," comments George Balanchine, and he goes on to digress about the beauty of v. Webern's music. He speaks enthusiastically as a composer who has formed his ballet company into a musical instrument, "What I have come to here is just *movements.*"

Martha Graham, ascetic priestess of Contemporary Dance, robed in a black kimono, her heavy eyes, her delicate mouth her tragedienne's face par excellence. "It isn't just *movements*" she whispers as she interrupts a wonderfully musical and polished class of barefooted devotees: "Don't look into the mirror. Look into yourself. You move because something is happening to you." Martha Graham teaches *East*, George Balanchine teaches *West* of 5th Avenue, both however the same distance up-town!

**New York Times* dance critic.

by LEO KERSLEY

A recent study by Karsh of Ottawa

Margot Fonteyn

IS THE BALLERINA NOW ENTERING THE FINEST PHASE OF HER CAREER?

HAVING been asked by the Editor to write an article on Margot Fonteyn to bring her career up to date since the three articles published in 1957 in *Ballet Today*, I was particularly pleased to have a ticket in my wallet for a performance of *Daphnis and Chloe*, since, by chance, I had never yet succeeded in catching a Fonteyn performance of this ballet. I left the theatre, however, full of admiration once again for her greatest role—*Symphonic Variations*—(also on the programme) and convinced once more that only by a combination of circumstances at present unforeseeable will she ever better her performance in this, Ashton's greatest ballet.

Since 1957 Fonteyn has danced in North America and Canada, in Australia and New Zealand, Ankara, Brussels, Munich, Monte Carlo, Warsaw and Japan: by being involved in what would otherwise have been merely another little South American upset, she has pushed all other news to second place in the press and B.B.C.: become a "guest artist" with the Royal Ballet, starred in the Royal Ballet film and created *Ondine*.

Ondine is felt by many informed and intelligent critics to be the peak of her career, and for me to write about it would be superfluous. What I would very much like to do, however, is to try and write about Fonteyn's career "in the round," so to speak. Fonteyn is forty: that is, nine years younger than Ulanova and Markova, two years younger than Chauviré, contemporary with Toumanova and a little older than Alonso (only rival among Fonteyn's immediate contemporaries, Grey, Struchkova and Nerina being quite a few years younger). In her own particular sphere, that is to say of extreme identification with the structure, mood and style of the music to which she is dancing, she is unequalled.

When Fonteyn first began to emerge from the corps de ballet, few people who were there to see it could have imagined that she would achieve the world fame she enjoys today, yet many were responsive to the extraordinarily potent quality of her dancing and personality. I remember, to quote only one example, Frank Staff coming in to rehearsal at the Ballet Club raving—no other word will do—about the child he had seen Ashton teaching the tiny part of Lillian in *The Lord of Burleigh*, in which she danced with Markova. Tudor wanted Fonteyn for the fourth dance in *Dark Elegies* and also for one of the four ballerinas in his projected *Kalavela* (the other three were Markova Pearl Argyle and Maude Lloyd), but neither of these projects materialised; still, she did appear in his *Lysistrata* in a part which suited her down to the ground.

In those days, when Fonteyn was still a child, she had a most unusual quality of pathos which could bring tears to the eyes of the audience merely by walking on to the stage, without dancing a step.

Taken at the Theatre Royal, Drury Lane, whilst rehearsals for Fonteyn's Gala Matinée were in progress. Twelve-year-old dancer Paul Clarke meets prima ballerina assoluta, and marks the occasion with a courtly bow. (Fernau Hall reviews the Gala on page 5.)

A SCENE FROM THE ROYAL BALLET FILM

Margot Fonteyn and corps de ballet in *Swan Lake*

It was this which made her Fiancée in *Le Baiser de la Fée* so immediately remarkable, for she was surrounded and supported by many dancers who were her technical superiors, yet one never became conscious of this fact; and this potent quality made her first act of *Giselle* in 1937 outstanding, though her footwork was still so weak that stretches of the choreography had to be altered, and slowly replaced throughout subsequent performances as she grew stronger. Even with so little experience, however, her individual quality of musicality and her unique capacity to soften, round off and elide movements made the spectator unconscious of technical inadequacies. I remember her first appearance as Odile in the third act of *Lac* (at the time she had only danced the "white" acts, in the complete version, the other role being taken by Ruth French or Mary Honer): the fouettés were an agony to watch, but she set her teeth and persevered until her Odile eventually became the glittering creature we know today.

After she had developed every facet of the "pathetic" approach in a series of Ashton roles, from *Apparitions* via *Nocturne* to *Dante Sonata*, in all of which she has proved irreplaceable, she entered an entirely new phase of her career when Ashton choreographed *The Wanderer* in January 1941. In this ballet which marked the end of her artistic childhood (she was 21) she did what no-one had ever expected of her: she glittered, she dazzled, she sparkled. This was a new Fonteyn, and throughout the following two decades the sparkle has developed and she has danced with fire and brio. In her recent performances, however, I think she has shown herself to be entering on yet another phase. She is quite mature and this fact has caused the early pathos and the later sparkle to combine into a kind of serenity which can make the next few years the most completely satisfying of her whole career, if . . .

If! What next? Is Fonteyn really going to retire gracefully, as the newspapers have been hinting ever since it was announced that she would in future be "guest artist"? Is she going to retire into private life—a full, busy life, no doubt, but still a retired one?

It is always very sad when a fine dancer gives up too young—Elvin and Baronova spring immediately to mind—and although Fonteyn could retire with honour, I feel it would be even more tragic for her to give up dancing now, just as she is entering upon what may be her finest phase, than if she had done so a few years earlier, at the age when the two Russian ballerinas retired from the stage. What I am hoping for Fonteyn (and for us, her very faithful and loving public), is that some new inspiration will enable her to crystallise and extend her new lease of life, somewhat in the manner that her creation in Petit's *Les Demoiselles de la Nuit* inspired her to fresh heights ten years ago. To call for something new is in no way to imply that she has not had the ideal collaborator and choreographer all these years in Ashton, or that Somes is not a magnificent partner; but Fonteyn is always at her best when faced with a new challenge, and it would be a great pleasure to see a choreographer with an entirely new viewpoint create for her, preferably with a partner outstanding in dramatic ability and personality (for example, Kriza). There is little doubt that Ulanova, who has danced with innumerable outstanding male premier danseurs, tremendously enjoys dancing *Giselle* with a new partner, Fadeyechev, who is considerably younger than she is, and that her performance has taken on an extra glow since dancing with him. Where shall we find a Fadeyechev for Fonteyn?

Where, also, shall we find a new choreographer who can understand and exploit Fonteyn's particular genius? The problem will not be solved by refurbishing old masterpieces, for Karsavina's roles remain Karsavina's, just as future generations will find (and are finding now) that Fonteyn's roles remain Fonteyn's. Neither will it help at this particular point to produce more *Symphonic Variations* or *Ondines*. Is Robbins the answer, or Petit once more (she might have made something of Roxane), or Jack Carter? Whoever it be it would undoubtedly lead to the further flowering of the greatest ornament of the Royal Ballet. Life begins at forty! Diaghilev, as Ninette de Valois tells us in her book "Invitation to the Ballet," said that he was only interested in the very old artist or the very young one, and though I agree with the Dame that this remark is a little exaggerated, yet there is a grain of truth in it. Fonteyn is not of course a "very old" dancer; but she may be entering upon the most interesting and satisfying phase of her entire career.

For previous articles on Fonteyn see page 26

Rehearsing for the Scéne d'Amour from Raymonda, *a pas de deux specially choreographed by Frederick Ashton for the Gala Matinée in November and given its first performance in the presence of H.R.H. The Duchess of Kent and Princess Alexandra*

To **MOSCOW**

went **Ludmilla Tcherina,** to dance in *Giselle* with the Bolshoi. She took with her two of her sketches of the ballet as presents for Mme. Khruschev.

BACK

To **SOUTH AFRICA**

The Royal Ballet consisting of 70 dancers and technicians. They will leave London Airport on January 30th for a 12½ week tour opening at Johannesburg on February 5th, visiting Pietermaritzburg, Durban and Cape Town.

Amongst the dancers there will be three South African members of the Company—Nadia Nerina, Desmond Doyle and Dorothea Zaymes—and two Rhodesians—Gary Burne and Margaret Knoesen.

Dame Ninette de Valois will be in South Africa during the first four weeks of the tour. Mr. John Field is in charge of the Company.

Eight ballets will be performed: *The Sleeping Beauty*, *Swan Lake*, *Giselle*, *The Rake's Progress*, *Les Sylphides*, *Solitaire*, *Les Patineurs* and *Sweeney Todd*, the new Cranko ballet premièred at The Shakespeare Memorial Theatre, Stratford-on-Avon on December 10th.

Photo above: Off to South Africa (front row) N[illegible] returning to the Royal Ballet as guest artist for th[illegible]

To **LONDON**

came several famous ballerinas to dance in the Christmas shows.

(*Left*) **Gerd Andersson,** Swedish prima ballerina to star with Anton Dolin in *Where the Rainbow Ends*.
Marina Svetlova (*below*) flew in from the U.S.A. to dance in *Humpty Dumpty* at the Palladium.

Anne Heaton, who had resigned from the Royal Ballet some time ago, went into *Aladdin* at the Coliseum, having made her return to ballet via television earlier in the month.

Seen here (*left*) with **Donald MacLeary** in the A-R TV programme "The Artist and the Modern World."

IN THE NEWS

n, Svetlana Beriosova and Beryl Grey (who is ck row: Susan Alexander and Antoinette Sibley.

DANCER

Sonya Hana who has been chosen as a principal dancer for "Flower Drum Song," the Rodgers and Hammerstein musical to open in London at the Palace Theatre on March 24th. It is still playing to capacity audiences in New York where it opened a year ago. The book is based on the novel by C. Y. Lee, with music by Richard Rodgers, lyrics by Oscar Hammerstein II, choreography by Carol Haney, scenery by Oliver Smith and costumes by Irene Sharaff.

Miss Hana is twenty-six, married to choreographer Peter Wright and has two children aged two years and nine months. She was principal dancer in "The King and I" in London, and played the part of Lotus Blossom in "Teahouse of the August Moon."

Photo: Roy Round

PRODUCER

Dr. Paul Czinner, whose film "The Royal Ballet" was premièred in London this month, attended every performance of *Swan Lake*, *Firebird* and *Ondine* for months before filming in order to memorise the ballets. This was necessary because a film of this length would normally take three months to make. Dr. Czinner had to do it in 24 hours.

Dr. Czinner is seen in the centre of our picture at right discussing some of the problems with (*left*) Royal Opera House stage director William Bundy and (*right*) William Travers, Dr. Czinner's own technical director.

Photo: Norman Gryspeerdt

CRITIC

Walter Terry of the *New York Herald-Tribune* at a cocktail party held in New York to launch his book, having his leg pulled, literally, by Patricia Wilde. Danilova is at the left, Markova on the right.

Photo: Jack Mitchell

BALLERINA

Galina Ulanova is presented with the Order of the Red Banner of Labour by Soviet President Voroshilov.

The Nutcracker Act III *Photo: Ken Bell*

BALLET AROUND THE WORLD

THE NATIONAL BALLET OF CANADA

ALTHOUGH establishment of a large-scale professional ballet company in Canada eight years ago seemed, at the time, like a nearly-impossible dream of a few founding Canadians, the National Ballet of Canada has grown quickly into a firm position as one of the major attractions of North America. Under the inspired artistic director Celia Franca, prominent in her native England as dancer, choreographer and ballet mistress with such companies as Sadler's Wells (the Royal Ballet), Metropolitan Ballet and others, the company now is a permanent, year-round organization with a large full-time administrative and artistic staff.

It has toured Canada from coast to coast several times and danced the length and breadth of the United States from Hartford, Conn., to Hollywood, Calif., and Miami, Fla., to the state of Washington. Last year its three-week season in Mexico City was widely acclaimed and attracted 70,000 to the beautiful Bellas Artes and the National Auditorium.

From its first season, the fall of 1951, it has centred considerable attention on a mixture of the full-length classics and contemporary works by such outstanding choreographers as Antony Tudor, Frederick Ashton and Walter Gore. Canadians have been encouraged to create new works and no fewer than 16 are in the permanent repertoire (now numbering 35 works). Many of the Canadian works were from specially-commissioned scores by composers from this country.

Prima Ballerina Lois Smith and premier danseur David Adams, both of Vancouver, have gained international attention for their dancing in the full-length *Swan Lake*, and *The Nutcracker* (the company does a four-act version of this by Celia Franca after L. Ivanov). Last season the full-length *Coppelia* was added and Celia Franca made her formal farewell to dancing a memorable one in a Gala Performance of *Giselle*, in Toronto.

Principal soloists include Lilian Jarvis, Angela Leigh and Earl Kraul. Soloists: Judie Colpman, Jocelyn Terell, Jacqueline Ivings, Lawrence Adams (David's brother), Grant Strate (who also is a noted choreographer and personal assistant to Miss Franca), Donald Mahler Hans Meister, Sylvia Mason, Colin Worth and Yves Cousineau.

Artistic adviser is Kay Ambrose, well-known in England and international ballet circles for her many books on the subject as well as other forms of the dance.

Permanent musical director is George Crum associated with the National Ballet of Canada since its first performance in October, 1951. He now conducts the touring orchestra and is considered one of the finest conductors on the continent. He came to the company after a brilliant career with the Royal Conservatory of Music in Toronto and has been a guest coach at the Salzburg Festival.

Operation of the company is under the direct supervision of the National Ballet Guild of Canada established by Letters Patent in October, 1951 and which embraces thousands of Canadians formed into Guild branches in a number of cities across Canada.

With a budget of upwards of $650,000 some support is given by the recently-formed Canada Council (corresponding roughly with the British Arts Council). The Council has a fund of $100,000,000 split evenly between capital grants for universities expansion and the "arts, humanities and sciences." Last year the grant to the ballet company was $85,000.

The company made its first visit to the United States in the summer of 1953 when it filled a week's engagement at Jacob's Pillow. Shortly afterwards the William Morris Agency took over to book the company's tours outside Canada. The longest playing season was 1957–58 when the company performed steadily for eight months. This included a four-week stand in Toronto and coast-to-coast tours of both Canada and the U.S. and the Mexico engagement. It has performed at New York's Brooklyn Academy three successive seasons and at the large outdoor Carter-Barron amphitheatre (4,500 seats) twice in Washington, D.C.

Its annual television presentation on the Canadian Broadcasting Company's national networks have included 90-minute versions of

David Adams in Coppelia, *Act* 1

Swan Lake (believed the first time ever presented on T.V.), *The Nutcracker* and others. This season John Cranko's *Pineapple Poll* and *The Mermaid* and *Death and the Maiden* both by Andrée Howard will have their first presentations by this company. The playing season opened November 2nd at Hamilton, Ontario and concludes April this year embracing both Canada and the U.S.

Another tremendous step forward in the history of the Company was the acquisition of a former church building and a nearby residence for the purpose of conversion into school premises. The alterations were completed and the school opened in time for the autumn term 1959.

Believed to be the first permanent school of its kind in North America, the National Ballet School will offer a programme of general education up to and including Senior Matriculation (Grade XIII), combined with a comprehensive ballet training for residential and day pupils. There is a separate ballet division for students wishing to study ballet only. Classes in ballet are held daily from Monday to Saturday.

Special attention also will be given to the teaching of French, which will be a part of the programme of study in all grades. It is an object of the school that all students acquire fluency in both English and French. Minimum age for the residential and day pupils is 10; with seven the minimum age for the ballet division.

The registration will be limited to 12 residential and eight day students at first. A considerably larger number can be accommodated in the ballet division only.

Fees for the residential school pupils are $1,500 for the season, which includes board, education and ballet fees. Day students who will live out but take the full academic and ballet curriculum pay $800 for the season. Fees for classes in the ballet division are according to the number of classes and courses in ballet taken.

Miss Franca who since she retired from dancing is devoting her full attention to direction of the company and school said, "The school intends to make full use of Toronto's excellent cultural facilities, to provide the students with a well-rounded background in all the arts.

"The school is unique, we believe, on the continent, and will be fashioned, keeping in mind the Canadian way of life, along the lines of the older-established schools in Europe associated with Britain's Royal Ballet, the Bolshoi, the Royal Danish Ballet and the like."

Ballet Around the World *already published in this series:*

Japan —The Komaki Company of Tokyo (June 1959)
Canada —The Royal Winnipeg Ballet (July 1959)
South Africa—The University Ballet Company of Cape Town (September 1959)
Bulgaria —(November 1959)
Vienna —(December 1959).

Lois Smith as Columbine in Le Carnaval

Angela Leigh, principal Soloist
Photo by Jim Griffin

Top: The Golden Chain, *a dance performed by Lydmila Tikhomirova, Pyotr Sorikin and Nina Frolova, members of the Pyatnitsky Russian Folk Choir*

Below: A scene from The Seasons, *by A. Glazunov, staged by the Affiliated Bolshoi Theatre. In the centre is N. Fyodorova*

News from the World

From Nina Karasyova Ballet Today Correspondent in Moscow

THE first prizes for classical ballet dancing at the Seventh World Festival of Youth and Students in Vienna were awarded to Yekaterina Maximova, Yelena Ryabinkina and Vladimir Vasilyev, rising stars of the Bolshoi Theatre's ballet company.

Recently several dancers, ballet masters and ballet decor designers were honoured with titles, orders and medals for outstanding services in developing Soviet art.

The title of People's Artist of the USSR was bestowed upon composer Kara-Karayev; Gamer Almaszade, chief ballet master of the Akhundov Opera and Ballet Theatre in Baku, and ballerinas Raisa Struchkova and Maya Plisetskaya of the Bolshoi Theatre.

The title of People's Artist of the RSFSR was bestowed upon Nadezhda Nadezhdina, art director of the State Beryozka Dance Company; Leonid Lavrovsky, chief ballet master of the Bolshoi Theatre; conductors Gennadi Rozhdestvensky and Yevgeni Svetlanov of the Bolshoi Theatre's orchestra, and dancers Lyudmila Bogomolova, Nina Simonova, Nina Timofeyeva and Nikolai Fadeyechev of the Bolshoi Theatre's ballet company.

Orders were received by the celebrated Soviet ballerina Galina Ulanova; dancers Yuri Zhdanov, Alexander Lapauri and Vladimir Levashov of the Bolshoi Theatre's ballet company, conductor Yuri Fayer of the Bolshoi Theatre's orchestra, and chief decor designer of the Bolshoi Theatre Vadim Ryndin.

Four honorary titles are established for Soviet artists: the first—Honoured Artist of the Republic; the second—Honoured Art Worker; the third—People's Artist of the Republic, and the fourth and highest—People's Artist of the Soviet Union.

These titles are bestowed by the Presidium of the Supreme Soviet of the USSR or the Presidium of the Supreme Soviet of the given republic on recommendation of the Ministry of Culture of the USSR or the given republic.

New ballet season. In Moscow the new season was opened with a presentation of Kara-Karayev's ballet *Path of Thunder* and the grand concert programme featured in the USA and Canada during the Bolshoi Theatre Ballet Company's recent tour.

In Leningrad the Kirov Opera and Ballet Theatre has produced a new ballet by Andrei Petrov—*Coast of Hope*, and the Maly Opera Theatre—three choreographic miniatures called *Eros*, *Seasons* and *Francesca da Rimini*.

The Riga Opera and Ballet Theatre has opened its season with a new ballet by Romouald Frinblat, *Rigonda*, after Vilis Lacis' novel, "Lost Homeland," on a modern theme.

Ballets on Modern Themes. The Ministry of Culture of the U.S.S.R. has held a countrywide contest for the best opera and ballet libretto. The following four ballet librettos received prizes:

1. *Towards Happiness*, 2. *In Seventh Heaven.* (Moscow. Author: Alexie Yermolayev, Second Prize).

3. *For the Sake of Life* (Chelyabinsk. Author: Otar Dadishkiliani, Second Prize.)

4. *Spring Thunder* (Leningrad. Author: Yuri Slonimsky, Third Prize).

New ballet productions, chiefly on modern themes, are being staged in opera and ballet theatres of a number of Soviet cities. The Kuibyshev Opera and Ballet Theatre is producing Eduard Lazarev's ballet, *The Cliff* (about the Soviet youth); the Sverdlovsk Opera and Ballet House—Boris Moshkov's ballet, *Marika's Heart* (choreography by Georgi Yazvinsky); the Kishinev Opera and Ballet Theatre—Zagorsky's ballet, *Greeting the Dawn*, (choreography by Vladimir Varkovitsky), and the Stanislavsky and Nemirovich-Danchenko Musical Theatre in Moscow—Yuri Efimov's ballet, *The Fairy and the Shepherd*, after Maxim Gorky's fairy tale (choreography by Alexei Chichinadze).

Ballet Films. The Riga Film Studio has produced "Dance Holiday in Riga, 1958," with the participation of the best dance companies of the Soviet Union.

The Maxim Gorky Film Studio is producing a film of the State Beryozka Dance Company under the title of "Maiden's Spring."

The Ukraine Film Studio has released a ballet film entitled "Lileya."

Soviet Ballet Abroad. Soviet ballet dancers have toured Australia and New Zealand with great success.

The Moiseyev State Folk Dance Company is at present appearing in Japan.

Ballet dancers of the Bolshoi Theatre are now touring China. Their repertory includes four ballets: *Swan Lake*, *Giselle*, *Path of Thunder* and *The Stone Flower*, as well as a big concert programme featuring fragments from various ballets.

The Pyatnitsky Russian Folk Chorus and its dance group is now appearing in Mexico. The dance group's programme includes Russian folk dances and modern choreographical scenes.

A group of ballet dancers of Moscow, Leningrad, Tbilisi, Tashkent and Grozny spent two months touring eight countries of Latin America. They presented two programmes, including fragments and dances from classical and modern ballets, as well as dances of the peoples of the U.S.S.R. and other countries. They gave 42 concerts in all, which were attended by 140,000 spectators in Venezuela, Columbia, Mexico, Brazil, Argentina, Cuba and Jamaica.

From Jack Anderson in San Francisco

THE Bay Area Ballet opened its third season with a new ballet which proved to be one of the strongest in its repertoire. *On the Beach* (Marc Wilde-Romeo Cascarino) examines the emotions of five young people lolling at the seaside. The characters emerge as distinct personalities who, in the best traditions of modern narrative ballet, reveal themselves entirely through dancing, through meaningful little gestures as well as through full-stage leaps.

Four other ballets were given: *Sonata* (Carolyn Parks-Schubert), a Romantic abstraction; *Entr'acte* (Harold Garton-Ponchielli), a trivial comedy about circus characters; *Danse Imperiale* (Vern Nerden-Glinka), a pleasant classic divertissement; and *Balletomania* (Leona Norman-Nicolai), a peek into the "dreams of glory" of young dancers warming up before a class.

These made a slightly ill-chosen group, for their basic frivolity made the programmes seem lacking in substance.

The San Francisco Ballet's first appearance independent of the San Francisco Opera season contained three typical Lew Christensen ballets: *Sinfonia* (Boccherini), an exuberant abstraction in which whimsical little quirks are given to traditional classic formalism; *A Masque of Beauty and the Shepherd* (Gluck), a stodgy retelling of the Judgment of Paris; and *Caprice* (Von Suppe), a pleasant piece involving a girl who is courted by a private, a lieutenant, a captain, and a general.

In evidence were Mr. Christensen's ability to blend American high spirits with classic discipline and, less admirably, his rather narrow emotional range.

The Contemporary Dancers, a modern dance group, continually arouses controversy. Some people find its experimentation stimulating; others find it precious and pretentious.

It newest work, *Les Chants de Maldoror* (J. Marks-Val Golding) is its most ambitious to date, employing electronic music and unusually elaborate scenery. Inspired by the poetry of Lautreamont and conceived in terms of a witches' sabbath, it concerns the reduction of life to three verbs: to know, to kill, and to create. Visually, it was a triumph of stagecraft. Choreographically, it did not come off. For one thing, the set was so overwhelming that it tended to engulf the dancers rather than assist them. And the undulating movements intended to suggest a diabolical atmosphere became monotonous, rather than terrifying.

The Robert Joffrey Ballet, a small but talented touring company, visited here recently. Mr. Joffrey, considered by many to be an important new American choreographer, was responsible for both the best and the worst ballets on the programme.

Pas de Déesses brought to life a Chalon lithograph of Taglioni, Grahn, Cerrito, and St. Leon. Although reminiscent of older works on similar themes, it is nevertheless a charming combination of period style, nostalgia, and humour. The other Joffrey piece, *À la Gershwin*, unfortunately resembled a mediocre television variety show.

Works of two other new choreographers were also presented: *Pastorale* (Francisco Moncion-Charles Turner), about a girl who falls in love with a blind man; and *Yesterday's Papers* (Dirk Sanders—Bartok), about a newspaper vendor whose imagination creates living beings from his unsold papers.

A performance by the National Ballet Theatre of Finland proved disappointing. Pleasant, but not really distinguished, dancers could not bring the generally insipid choreography to life. The featured ballet, *Odysseus* (Birgit Cullberg-Einer Englund) was an unsuccessful attempt to compress Homer's *Odyssey* into less than sixty minutes.

HOPE SHERIDAN'S REVIEW FROM NEW YORK

THE Philippine Dance Company which calls itself "Bayanihan" opened October 13th, at the Winter Garden Theatre. Produced by the Bayanihan Folk Arts Centre of Manila, the young company of fifty had previously scored a success at the Brussels World's Fair. This was the company's New York debut.

The programme, divided into five parts or sections, reflected the varied cultural backgrounds of the Philippines, ranging from the savage dances of the isolated mountain people through the ancient traditions of the Far East to Mohammedan and Spanish influences.

Section I, *Dances of the Mountain Region*, are the best examples of the pagan tribal customs and lore which still survive in the islands. These dances celebrate victories, festivals, religious rituals, warriors' burials, thanksgiving, etc. The accompanying musical instruments are nose flutes, bamboo guitars, gongs, drums, and wooden sticks. Through a "Bontoc War Dance," a "Benguet Bendean Victory Dance," a "Kalinga Wedding Dance," and an "Ifugao Thanksgiving Festival Dance," we were able to see the various but limited ethnic steps indigenous to the province of Northern Luzon. These steps were not too exciting and often reminiscent of some of the hopping and stamping steps of our own Western Indians.

Section II, *Fiesta Filipina*, illustrates the influence of the coming of the Spaniards in the 16th century. The Philippinos however, have absorbed and refracted the more common Spanish dances into forms which are recognizable but quite different in tone. There is more naivete, yet, curiously, more elegance in the Philippine versions. "Polkabal" offered us a lively blend of the polka and waltz. "Mazurka Boholana" united a stately promenade with an enthusiastically danced mazurka. Festively clad wedding guests performed a "Habanera Botolena" and the section was brought to a close with a charming "Jota Moncadena." This dance was an adaptation of the jota with elongated bamboo castanets replacing the traditional Spanish type. The young ladies with their dark hair framing fresh and beautiful faces, in their long, white tiered dresses which were brightly figured and swept to the ground, presented an enchanting scene. The men, too, were most handsome in their stiff, white, embroidered and ruffled shirts worn outside trim, black trousers.

Section III, *Muslim Suite*, provides material derived from the southern region of the country where Mohammedanism was introduced in the 14th century and still exists. There is much eastern influence in head, hand and arm gestures although there appears to be greater freedom of the torso. It is almost Indonesian dance seen through Philippine eyes. The most exciting episode of this section is the use of the famous Tinikling for a number entitled "Singkil." Tinikling is a dance in which dancers weave in and out through a pattern of crossed bamboo poles which are arranged and clapped together in syncopated rhythm like a bamboo trap which closes only split seconds after the nimble dancer has removed his foot. In this instance it became a virtuoso display for a Princess entertaining her Prince and his courtiers.

Section IV, *Regional Variations*, offered a selection of dances gathered by research teams of the Bayanihan Arts Centre, from among the 7,000 islands which make up the Philippines. Three works are particularly effective: "Maglalatik," a dance performed by men wearing a harness of coconut shells strapped to their backs, chest, hips and thighs. They also carry a pair of shells in their hands with which they beat a tattoo rhythm on themselves and their partners; "Itik Itik" is a dance of warmth, folk humour and perception. Itik is the Tagalog word for duck and the movements of the dancers depict the wing-flapping and waddle of ducklings. The imagery is quite fine and we are made aware of the homey role the duck plays in family humour; "Pandanggo Sa Ilaw" is a lovely, lyrical dance of lights performed with lighted oil lamps balanced on the heads and back of the hands of the female dancers who seem to glide across the stage.

Section V, *The Rural Philippines Suite*, deals with rice-planting, threshing, gathering of the harvest, communal moving of a house, thanksgiving celebrations, the coming of a storm and finally, as a climax, the greatly admired "Tinikling." This dance, which never fails to rouse the audience, is named after the Tikling, a long-legged bird seen in the rice paddies. In it three couples deftly dance in between rapidly clapped bamboo poles, showing their skill and timing. It provides a fitting close for a charming, light evening. The dancers of Bayanihan are beautiful, gracious and unaffected.

Praise must go to Lucrecia Reyes Urtula; as choreographer and dance director, Lucrecia R. Kasilag who serves as music director; Isabel A. Santos, costume director; and Rodrigo Perez, III, as technical director of Bayanihan.

THE Polish State Folk Ballet "Slask," which means Silesia, opened its three week season November 3rd at the New York City Centre. *Slask's* repertoire for this visit was made up of both songs and dances, largely from Silesia. Located in the southwest region of Poland, it is a land of mountains and forests. Most of the dances on the programme were performed in what is called "Silesian style." Thus the Mazurka is less aristocratic in Silesia than in Warsaw where it was the dance of the town burghers. The "Kujawiak" a slow dance, is both sad and langorous, born of the poverty of the area in which it originated. It is danced in authentic Silesian costume. The men's jerkins are beautifully styled and curiously, have the smartness of late 19th century Prussian officers' uniforms. The grooming of both the men and women in this piece is a trifle less peasant-like. The dances of the Krakow region were also presented in authentic costumes.

Amidst such standard Polish folk favourites as polkas, mazurkas, polonaises, and krakowiaks, the "Chustkowy" or Handkerchief Dance was notable for its pictorial effectiveness. It possesses a thrilling series of lifts in which a boy deftly cartwheels his partner over his arm, the two of them moving at a furious tempo, in a continuous circle. Try that on a frisky Saturday night!

One polka surprisingly sophisticated was the "Wrobelik" or Sparrow Polka. It is danced by a mixed group, the men wearing bellboy-type uniforms with charming little pillbox hats perched at a rakish angle atop their heads. The girls dance a fairly standard polka step while the men do a very fast, but slick polka with several amusingly deft kicks and slides to vary it. This was all done almost tongue-in-cheek, very city-slicker style.

The Poles are a very handsome, youthful company. They look and dance like a house afire. However, their programme has one drawback—monotony. It is performed at crescendo pitch all evening. The two fine mountaineer songs sung late in the programme come as a welcome relief from this veritable torrent of movement.

Although the Poles radiate vigor and good cheer, there has been a balletic approach to much of the folk material thereby depriving us of many interesting, authentic steps and variations, and most important—deleting from the dances their vital folk humour. Every folk culture has within it some sly satire of the foibles of its own peasant society. The barbs are generally both good-natured and accurate. The Russians displayed fine samples of such humour. Slask's programme was devoid of it. This is a shame for it would vary the programme and provide audiences with a greater insight into Polish folk lores.

The troupe of 100 was founded in 1953. The group lives together in historic Castle Hohenlohe in Koszecin, where they receive their general education, as well as classes in music and dance. Founder, conductor and director of the company is Stanislav Hadyna. Elwira Kaminska is choreographer and ballet mistress.

INBAL, Israel's Dance Theatre, began its two weeks New York season on November 24th, at the New York City Centre. On its previous visit here, Inbal had left an impression of a young, talented company with distinct gifts of communication for the humour and compassion which are part, too, of Israeli character. This year's Inbal, while ostensibly the same unit, is not at all alike in feeling, tone or genre. Worst of all, its leadership has discovered "art." Choreographer Sara Levi-Tanai has transformed this previously gracious and joyful company into a humourless, self-important group who resemble nothing so much as modern dancers of limited technique arrayed in Israeli and Yemenite costumes.

This new direction is particularly noticeable in a work called "Desert" set to Oriental-Arabic melodies and costumed by Anatole Gurevitz. The programme note soliloquizes, "along the desert, which symbolizes the way of life of man-animal, the caravan is moving in its eternal trail." From there on it's anyone's guess as "what" is going on, "where," or for that matter "why?", for when the dust has cleared it doesn't really make much difference. It all smacks thoroughly of the early modern dance experimental works done during the nineteen-thirties. It is a shame that Israel which has such a rich heritage and so much to say *now* should have lost the power to speak through its only major dance company.

The strongest work on the programme was the "Song of Deborah," shown here on the company's previous visit. The suite called "Women," set to women's songs sung in Arabic, was a slight work built around women's daily tasks. The other new work, "On Eagles' Wings," has been choreographed to original Yemenite songs, "God, carry the large tribes out of the depths of the water," "On eagles' wings," and "They that build the wall." The three dances moulded around these songs symbolize the period from the suffering of exile and the longing for redemption to the partaking of their community in the upbuilding of the new Israel. The programme closed with the repetition of an older work, "The Queen of Sheba."

Costumes for the company were designed with fine attention to detail by Anatole Gurevitz. A doff of the hat must certainly be made to flutist Tzifion Atsta.

Please note: After this issue distribution in America will be by direct subscription only. Subscription rate: $3.50 per annum (payment by British Money Order is preferred).

From Ingeborg Zürner in Munich

IT is a well-known fact that in spite of its apparent simplicity *Les Sylphides* is one of the most difficult ballets both to produce and to dance. When Joan Harris produced it recently for the Munich State Opera Ballet from the beginning the ballet was sadly lacking in atmosphere, perhaps partly due to the all too generous lighting. The corps de ballet, though never very good at soft ports de bras and smoothly gliding pas de bourrée, yet danced with remarkable precision. The soloists were Dulce Anaya, Inge Bertl, Joan Harris and Rainer Köchermann. Inge Bertl, who danced the Valse, was rather disappointing, for her otherwise good jumping appeared very earthbound and heavy, and her glamorous smile seemed a little out of place. Joan Harris in the first Mazurka tried to evoke some atmosphere but unfortunately without success. Quite obviously she has been attempting too much by taking over this leading role in addition to her duties as ballet-mistress, artistic assistant and producer. Another disappointment came with the second Mazurka. Rainer Köchermann's dancing was surprisingly weak, with bad elevation and wobbly developpés. It was only Dulce Anaya who, in the Prelude, brought an ethereal quality to her role, with a strong, effortless technique and fluent port de bras. The pas de deux was rather spoilt since the poet, most unnecessarily, seemed afraid to upset the perfect equilibrium of his Sylphide, again Dulce Anaya, and it was only during the finale, danced with the gaiety of a Johann Strauss waltz, that we saw a little of both Bertl's and Kochermann's technical abilities.

Les Sylphides was followed by two already well-known items: *The Lady and the Unicorn* a ballet by Jean Cocteau, music by Jacques Chailley and choreography by Heinz Rosen. Inge Bertl as the Lady has found a role that suits her admirably and Olga Ferri, a guest ballerina, gave a touching portrayal of the Unicorn, while Franz Baur was a virile, noble knight.

The programme finished with Richard Strauss's *Josephslegende*, again choreography by Heinz Rosen. This ballet, in the mass scenes rather a grand spectacle of movement, sound and colour, is remarkable for the touching interpretation that Heino Hallhuber gives of Joseph, the simple, chaste young man with a profound faith in his god, and for Natascha Trofimova's "Wife of Potiphar" who with her is no longer the cold seductress, but an unhappy woman, whose passions, long repressed, are evoked and overwhelm her. Both artists showed great dramatic abilities and a firm technique.

Les Sylphides *with Dulce Anaya, Rainer Köchermann, Annette Chappell and the corps de ballet. Photo: Sabine Toepffer*

THE HUNGARIAN NATIONAL BALLET

After a very successful season at the Deutsches Theater the Hungarian National Ballet left Munich on the 1st November. They had presented a varied programme of popular dances, music and songs. Some of them seemed as nearly authentic as is possible on a stage, while others, like the brilliant "Hussar's Dance" from Zoltan Kodály's opera "Háry János", have been made for the stage. One of the highlights was a dance where the girls, balancing bottles on their heads moved with wonderful poise and vitality. "Evening in a Spinning-Room" introduced some comical scenes and gay dancing as is traditional in Hungarian villages. But the company also kept to more recent traditions and so played the "Second Hungarian Rhapsody" by Liszt, before finishing their programme with "Ecser Wedding," where some of the ancient customs of a country wedding are told by means of folk-dancing. It was an enjoyable evening, and for anyone not yet acquainted with Hungarian national dancing and singing it was a wonderful introduction to it.

From Ine Rietstap in Amsterdam

APART from the first performance of the newly formed "Amsterdam Ballet," six new ballets were presented to Dutch ballet-lovers during October and November.

On the 19th of October "Het Nederlands Ballet"—since November 1 under new manager Indra Kamadjojo—performed Lifar's *Suite en Blanc* which was produced by the choreographer himself. Leading parts were taken by Leoni Kramer (pas de cinq), Andrea Jungen (cigarette), Sonja van Beers and Peter Appel (pas de deux), Ronald Snijders (mazurka) and guest artist Joan Cadzow (flute). Together with Robert Morrow the latter also danced the other new work in the programme, Gsovsky's *Grand Pas Classique* well-known from the repertoire of the Ballet des Champs Elysées. Later in the month Miss Cadzows' roles were taken over by the next visiting ballerina Irene Skorik, not seen in this country since 1948.

Het Nederlands Danstheater added two short new works to their young repertoire: *Legende* by Aart Verstegen and *Septet* by Benjamin Harkarvy. *Legende* — music Debussy, decor and costumes Johan Greter— is based on a Japanese story about the ghost of a young courtesan seducing a passing woodcutter. Choreographer Verstegen danced the woodcutter and Milly Gramberg took the part of the courtesan.

Harkarvy chose for his *Septet* Saint Saens' "Fantasie for violin and harp" and used three girls and four men, a combination which provided the theme of the ballet: three of the men find a girl while one remains alone. The dancing for the men was in modern style and also some movements for the girls were inspired by it.

Later in the year the company added *Truffaldino*, a ballet by Ivo Cramer to its repertoire.

After many troubles the "Amsterdam Ballet" gave their first performance in the capital on November 4th. In the audience were many officials from Government and city Council and—a rarity—the director of the other three companies with—not such a rarity—many of their dancers. The programme opened with Michael Holmes' production of *Sylphides* and was followed by his own *Palissades*, both already known from the repertoire of Het Ballet der Lage Landen.

Alan Carter's first new work for the company *Variations on a Theme* brought practically the whole company on the stage in the colourful costumes from Leontie van Beurden. The theme was "ballet-class," the music by Ernst van Dohnanyi. Leading dancers in the ballet were Angela Bayley, Job Leerink, Alexandra van Rhijn, Philip Kaesen, Panchita de Péri and Ben de Rochemont. The latter had a bad accident during the last dress-rehearsal and tore a foot muscle. He was unable to dance in the evening and at the last moment Philip Kaesen had to take over the male part in *Les Sylphides* and some of the ballet *Variations* had to be cut. Closing ballet was Carter's *House of Shadows* which he did for the Munich Opera Ballet. The part created there by Natascha Trofimova was danced here by Maria Sylvaine. Greatest success of the evening was undoubtedly the *Pas de Quatre* produced by Keith Lester. He and the four ballerinas, Angela Bayley, Maria Sylvaine, Panchita de Péri and Alexandra van Rhijn got an ovation at the end from the packed house.

Scapino—Holland's ballet company for the young—added two works to their

From J. R. Farrington in Monte Carlo

BALLET seems now to be firmly established as the medium through which Rainier III, Sovereign Prince of Monaco entertains his guests at the Gala evening given in the Salle Garnier at the Casino here on the occasion of the annual National Fete on November 19th. This year I felt that Monsieur Maurice Besnard, Director of the Monte Carlo Opera, had shown considerable skill in drawing up the programme, which must be submitted to the Prince himself for approval. Clearly bearing in mind that the majority of the audience—Government officials, Consular Corps and prominent residents—would not be Ballet experts, Monsieur Besnard avoided the unduly abstract or ultra modern and gave us a nicely balanced selection of ballets designed to highlight the individual talents of the distinguished dancers who came from the Paris Opera to entertain us. Balletically Monte Carlo is most conservative and I had no reason this year to fear a repetition of the reply I received some time ago when I asked a well-known lady of the old school how she had enjoyed the rather modern programme. "well, I guess I have no use for P.T. to comic music."

First on the superbly produced souvenir programme was the Skibine Ballet *Isoline*, to music by Messager. Though somewhat vague and inconsequential in theme, good work by the corps de ballet and some delightfully smooth pas de deux by Christiane Vaussard and Attilio Labis very suitably opened the evening. Serge Lifar, present in the audience, had prepared "en première" a short pas de deux, *L'Ame et la Danse*, to music by Rachmaninoff. With no pretensions to be highbrow this was well designed to display the finished technique of Chauviré and Algaroff. Next, also "en première" came the first ballet composed and choreographed by Claude Bessy, *Studio* 60, to music by Robert Bergmann. A ballerina mistakenly enters a studio where a group of young people have been practising jazz. They are resting and she does not notice them. After a short loosening up at the barré she begins some classical work, when she sees the amused group of jazz dancers. She is persuaded by the jazz leader, Michel Rayne, to stay and dance with them. Some amusing and charming dancing follows, Bessy obviously thoroughly enjoying the fun. I found this ballet most satisfying and the enthusuastic reception it received should encourage her to give us more ballets in this genre.

Liane Daydé and Renault were in excellent form for the *Cygne Noir* pas de deux, the tiny ballerina showing a sparkling clean finish, with Renault in noble mood.

Though needing some concentration to follow the theme, for which the programme gave no assistance, and to my mind a bit too long, *Concerto* by Skibine to music by André Jolivet was very well danced by Marjorie Tallchief, Skibine and Rayne and most adequately supported by the corps de ballet. The rather macabre *L'Emprise*, by Pierre Rhallys to music by Georges Delerue and choreography by Dick Saunders proved most effective. A wartime fugitive finds a girl in a ruined house. She has temporarily lost her reason and imagines the man to be her lost lover. They dance, until she suddenly discovers her deception and begins to scream. Terrified of discovery, the man strangles her. Both Claire Sombert and Algaroff danced with a dramatic force which rendered the ballet convincing and eerie.

In this programme the odds were possibly not much over evens that we should see Fokine's *Le Cygne*. Fortunately this was entrusted to Chauviré and we were able to relax and enjoy a really lovely performance. *Fête Arlésienne*, the lively ballet by Jacques Chazot to music by Bizet was danced with great charm by Amiel and Chazot, with an attractively costumed and gay corps de ballet, this proving to be the envoi to a delightful evening.

It was good to see Richard Blareau back with the Monte Carlo Orchestra, this very welcome visiting conductor sharing the baton with Louis Frémaux. We certainly do owe a debt of gratitude to our Orchestra for its excellent work with Ballet.

From Ferdinand Reyna in Nervi

DURING a press conference held on 24th October at Nervi, the home of the International Ballet Festival, we were given news of the 5th Festival which will take place between 8th and 25th July with Leonide Massine as Artistic Director.

In fact this will be a Massine Festival, for he will be the only choreographer. He will stage three new ballets: *Decamerone* (in three acts) based on the tales of Boccaccio, with French and Italian music of the fifteenth century; *Le Barbier de Seville* (in three acts), a choreographic interpretation of the entire opera by Rossini; and *Le Bal des Voleurs* (one act) based on the comedy by Jean Anouilh. Massine will also stage revivals of three of his ballets: *Choreartium, Le Beau Danube* and *Cimarosiana*, together with *Laudes Evangeli*, a "sacred drama" first produced at Perugia. *Les Sylphides* and *Schéhérazade* will complete the programme. In order to make possible such an ambitious programme a company will be specially formed at Nervi itself by the Festival organisation, and rehearsals will begin in March 1960. The 80 dancers needed will be recruited in Italy and the entire world. The greatest stars—including, it is said, Alicia Markova—will be asked to take part.

The news of this programme astonished the journalists who were present. The formula for next year's festival seemed too one-sided and lacking in variety, for the word "festival" generally implies a variety of choreographers and styles of dancing. The absence of young choreographers also seemed regrettable.

During the period of the festival there will be a course of training intended for professional dancers; this will be directed by Massine, assisted by the best mâitres de ballet and teachers. Preparations are also being made for an international conference of dance critics, arranged by the International Association of Dance Critics, of which the secretariat is housed in the Gropallo Palace at Nervi.

FERDINAND REYNA

AMSTERDAM—*continued from page* 21

repertoire: *De Wonderfluit* (the Magic Flute) and *De Bremer Stadsmuzikanten* both with specially written music by Dutch composers and designs by Dutch artists, a praiseworthy effort.

De Wonderfluit, choreography by Hans Snoek and Jan Rebel, is based on a story 11-year-old Henk Dragstra wrote for a libretto-competition for children held in 1958 and of which he was first prizewinner. Music is by Peter van Zanten, decor and costumes by Hans van Norden. The second première, *De Bremer Stadsmuzikanten* based on the fairy-tale by Grimm has music by Luctor Ponse, costumes and decors by Wim Bijmoer and is choreographed by Jan Rebel, ballet master of the company.

Other news in the ballet world was the Government announcement that there will be state examinations for ballet dancers and teachers to be held each year in June or July. For 1959 there was one in November. Purpose is to raise the standard for both dancing and teaching. **INE RIETSTAP.**

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Published and Edited by Estelle Herf from 15, *Upper Brighton Road, Surbiton, Surrey* (*Telephone: Elmbridge* 9743), *to whom all Editorial, advertising and other communications should be addressed.*

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BEDFORD CROWLE'S

RECORD GUIDE

PASSIONS

Yet another César Franck Symphony, HMV. ALP1686 which Lifar used for his ballet, *Passions*, but one with the genius of the greatest conductor of our time at the helm—Sir Thomas Beecham. This symphony will drag immediately if there is any lack of vigilance but with Beecham's strong yet delicate hold on both the score and the French National Radio Orchestra, his shaping and foresight, we have a supreme interpretation, beautifully recorded.

SYLPHIDES AND CARNAVAL

HMV. CLP1296 is a new recording of the old CLP1013 version (now both with Irving and the Philharmonia) of these two ballets but I am still waiting to hear my ideal Sylphides on record. This rendering needs tightening up even though it is the best we have. The performance is generally improved, the surface good, the tone fuller and rounder, while on the sleeve there is a very attractive colour photograph of Beryl Grey as Chiarina, and excellent notes. Pye's ten-incher, CCT31004, with the Hallé and Weldon in command, nears the same standard but the recording is a little variable with occasional surface crackle and pre-echo, so relatively not such good value. I have no hesitation in recommending Annie Fischer's playing of *Carnaval*, Columbia 33CX1664, backed by Schumann's *Fantasia in C*. The piano tone, her light, limpid, delicate qualities and judgment are sheer delight.

LONDON MORNING

To commemorate Festival Ballet's tenth anniversary, Decca has brought out Nöel Coward's *London Morning*, choreography by Jack Carter, on a Medium Play, LW5354, with Corbett conducting the L.P.O. One cannot pretend that it is Coward at anywhere near his best—a best which in his day, was superlative—but at least it is a momento for those who want one, pleasantly performed and excellently recorded.

PETER AND THE WOLF

I cannot help harping back to Walter Gore—what an incomparable narrator he was in the days of Sally Gilmour and the old Rambert company. Michael Flanders, on the new HMV. ALP1728, is probably the best on record but still too straight for this quaint and intriguing work. At times Efrem Kurtz is slow in following the speech but nevertheless conducts excellently and with wit and understanding. Hephzibah Menuhin and Abbey Simon join the Philharmonia for Saint-Saëns' *Carnival of the Animals*, another Rambert ballet (Andrée Howard), giving a gay and spirited account of it.

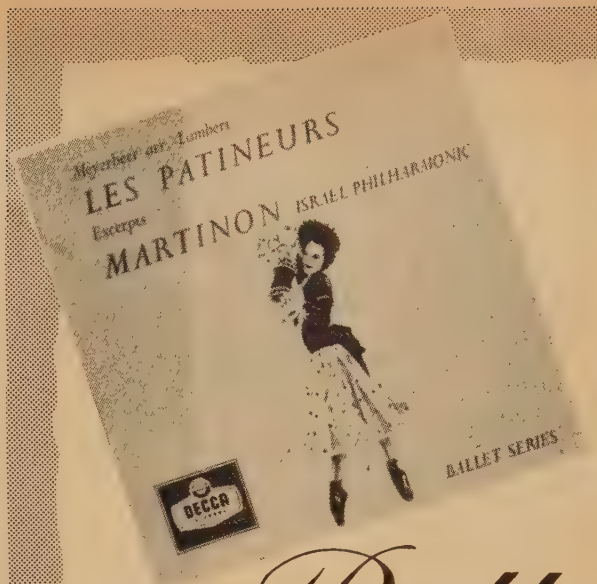
FLAMENCO

There must be many of us who enjoy the various recordings of flamenco, conscious of its curious attraction even though we have little understanding of it. To help us to this end, Columbia have brought out *Introduction to Flamenco*, 33SX1179. On the first side, Keith Patterson comments on the characteristics of the "instruments"—the castanets, palmas, pitos, etc.—as well as the many types of flamenco—the *Soleares*, *Farruca*, *Bulerias* and so on. On turning over, we have six flamenco forms in song and dance, which, having thoroughly assimilated our lessons, we can appreciate and enjoy with that much more understanding. This record can be a help to those who wish to learn.

DAPHNIS AND CHLOE

Ashton's Grecian idyll which gave Fonteyn one of her great roles, found a limpid setting in Ravel's *Daphnis et Chloë*. The second suite, Columbia 33CX1663, is well played by the Philharmonia and recorded with wonderful clarity. Its romantic mood, which could have been cooler, is abruptly dispelled by Bizet's *Carmen Suite No.* 1, strangely rather an anticlimax. Petit's early ballet for Jeanmaire still remains his masterpiece. If you like Respighi's *Pines of Rome* you will delight in Galliera's interpretation as it blazes its way along the Via Appia.

In case you have some Christmas money or tokens left, I will briefly list the following:—I prefer Claudio Arrau's rendering of Schubert's *Wanderer* (Ashton) to Gheorghiu's, ALP1708, though the latter's Liszt's piano sonata is excellent; as soloist and conductor, David Oistrakh gives a good account of Mozart's *Third Violin Concerto* (Graziana-Taras), 33CX1660, coupled with Prokofiev's *Second;* an exciting Russian concert, ALP1711, with colourful conducting by Rodzinski, includes Tchaikovsky's balletic hardy annual, *Romeo and Juliet;* Vivaldi's *The Seasons*, LXT5519, used for Robert Joffry's *Persephone*, is treated a little too heavily by Munchinger and the string tone is hard at times; and finally, Dorati lacks a certain finesse in his rendering of Mendelssohn's *Scotch Symphony* (Balanchine), MMA11048—I prefer Kletzki's.



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PIGEON CROWLE'S

BOOK GUIDE

So You Want to be a Ballet Dancer? By Thalia Mara. (*Sir Isaac Pitman and Sons*, £1).

A history of the evolution of ballet occupies rather more than a third of this book; the rest describes very fully what it takes to be in ballet, how to go about it, and once in it, what the chances are. Miss Mara will be remembered as the author of that excellent little trio of books on the elementary and more advanced steps in ballet which I have had the pleasure of reviewing in past issues of *Ballet Today*.

Her advice to the aspiring student who one day hopes to enter a ballet company could not be more wise or expert, for not only is she president and co-founder of the National Academy of Ballet in America but, like all good teachers, is herself a professional dancer. It should be remembered that the background of this book is American and therefore what may be true of conditions there does not necessarily apply in this country.

The excellent reproduction of the well-chosen photographs deserves special mention.

Dress Rehearsal. By Lorna Hill. (*Evans Brothers*, 10*s.* 6*d.*)

The orthopaedic ward of a London hospital is the unusual setting for the opening chapters of this book and the heroine is a child with twisted limbs and a harelip. How these handicaps are overcome, first by medical science then by ballet lessons and training, makes an absorbing and exciting story that is never morbid or mawkish but most freshly and sensitively written. Characters from previous junior novels in Mrs. Hill's "Wells" series reappear and the Scottish and Lakes backgrounds are full of colour and atmosphere.

Theatre World Annual No. 10. *Ed. Frances Stephens.* (*Barrie and Rockliff*, £1).

The year's playgoing in London in which more than fifty West End productions are recorded in pictures, with cast lists and outlines of plots. Only two ballets—*Ondine* and *Agon*—are noted, a meagre number when one considers the position occupied by ballet in the theatre today.

Ballet in Camera. By Mike Davis. (*Oldbourne*, £1 5*s.*).

This collection of photographs by Mike Davis captures the essence of ballet—its fluidity and movement, its drama and lyrical beauty—more nearly than any I have seen for a long time. And the composition of the pictures is remarkable for the beauty of what I can only term their chiaroscuro, for no other word fits an almost painterly disposition of lights and shadows. All were taken on stage and show famous individual dancers, choreographers, and companies in performance and rehearsal. Several of these artists, including Ulanova, Chauviré, Ram Gopal and Cranko, have contributed articles. These confirm my belief that only dancers should write about ballet and that the rest of us should shut up shop. The book is dedicated to Dr. Braunsweg who gave Mr. Davis his first photo-call. I believe I am correct in saying that *Ballet Today* was the first magazine to publish his ballet photographs.

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IN FRANCE

Madeleine Lafon, Vladimir Skouratoff and singer Françoise Ogeas in *Le Combat de Tancrède et Clorinde*, a filmed opera-ballet made by French TV. Photo: Michel Petit

2nd November, 1959—**Musique Pour Vous**—*Libera Me, oratorio-ballet with music by R. P. Martin, and choreography by Juan Corelli. Dancers: Madeleine Lafon, Claire Motte, Jacqueline Rayet, Josette Clavier, Lucien Duthoit, Gilbert Mayer, Gilbert Canova. Producer: Lucienne Bernadac. Director: Jean-Paul Carrère.*

THE violent changes of the period after the War, with the mix-up of values, the superimposition of republics and the general instability of the heroic period in which we live, have brought into being a spiritual climate which is unfavourable to meditation and the progressive maturing of creative work: one absorbs things quickly and badly and one produces an ephemeral piece of work much more quickly than a bee produces honey. How many television productions, still-born, return to nothing with the speed of a Lunik ! But this is not the case with *Musique pour Vous*, presided over by a small brunette—a sort of Edith Piaf become pretty, gentle and discreet. Lucienne Bernadac is so reserved—even timid—that she almost seems to excuse herself for appearing on the screen; this modesty, so astonishing at a time when the least scribbler considers himself an "author" and the most mediocre danseuse a "star", is one of the major attractions of this series.

Professional conscientiousness, honest craftsmanship and even excessive seriousness were characteristic of *Musique pour Vous* up to the day when Lucienne Bernadac added to her team the young Juan Corelli. Since then the visual and attractive aspects of the dance have brought to the programmes an element of fantasy, a spice of sensuality which seizes hold of the all-absorbing eye of the viewer. Who is Juan Corelli ? Someone who is really young; he is highly cultured, an intellectual in the noblest sense of a word which has been unjustly decried, an intuitive person imbued with music, and a passionate lover of the art of dancing. This ex-dancer, with a profound knowledge of the different styles of the great teachers of today, has avoided following the usual path of all beginners—i.e. imitation. Instead, without fuss, he is engaged in creating for television dancing a special language which is quite new and original. As he is the only example of his species in France, he has to manage everything himself. This leads him into dangerous and exalting adventures.

Much more than the large screen, the small screen demands movements, rhythms and compositions suited to itself alone. It makes a rigorous demand for the three unities of the theatre; and this small and devouring monster requires the choreographer to sow his seed all at once rather than gradually. When the action has hardly begun, he must press on to the climax and hurry to the ending. Because of budget limitations the choreographer must be very economical in the scale of his work, and this—like all limitations—both reduces and amplifies his efforts: to put over everything in a minimum of time demands from him a very sure selection of material. In fact the vision of the producer (in the theatrical sense of the word) must be added to the eye of the choreographer.

I have not seen all of Corelli's productions, but *Le Combat de Tancrède et Clorinde* and *Les Sirènes* seemed to me to fulfil these conditions. His intense musicality and his almost animal-like sensitivity to aural nuances put him into communion with the composer. Here ag in he is very exceptional, most of his colleagues having an imperturbable incomprehension of any music.

Apparently giving priority to music, Corelli translates it into steps and gestures, usually linked so closely to the score that they seem to issue from it inevitably; in fact some of his choreographic designs have such breadth, continuity and lyricism that they deserve to be brought together in an anthology. However, I am unshakably convinced that not all music is destined for dancing: there are works which are self-sufficient, notwithstanding the opinion of the composer given in a rush of humility. The *Libera me* of R. P. Martin seems to me such a work. It has a rich and strong inspiration, and is very moving and evocative. Too much so, in fact; the ear which would like to listen and dream is distracted by a vision which is too precise, too secular, I might even say too pagan. The profoundly religious spirit which supports this oratorio (as if at arm's length) is damaged too often by the materialism of the flesh and the crudity of details (such as the tight-fitting costumes). The harmonious poses, the wonderfully successful episodes such as the menacing approach of Death, and the splendid make-up (unfortunately not adequately lit) were not enough to animate the work as a whole. Moreover the almost complete absence of close-ups and high-angle shots, and in general the lack of variety in camera-angles, showed up something very striking: the non-existence of any French television director specialising in choreography. The choreographer cannot normally do everything—though I can well imagine Corelli doing both jobs.

The important thing is that a vast field of artistic activity has just been opened up, thanks to the work of one ardent pioneer. Let us wish Juan Corelli larger budgets, a wider freedom of action, and a strengthened authority which puts him on a plane of equality with the director. For it is on him, the one-man band, that the final result depends.

MARIE A. LEVINSON.

5th November, 1959: *Dance Gala organised by the Jeunesses Musicales de France, with Michel Renault, Yvette Chauviré, Lyane Daydé, Lycette Darsonval, Claude Bessy, Suzanne Lorcia.*

I AM not opposed to family parties. On the contrary: they are useful, they make it possible to settle old quarrels and make a present to poor cousin Hortense's little boy of the old tin watch that one bought before the war (not the last one, the one before).

All the same, I am bored by family parties—*my* family parties. And even more so by the family parties of other people. It was to one of these edifying but totally uninteresting events that we were invited by French television. There was a party for Michel Renault. It was either his birthday or the anniversary of his entry into the Opéra, I could not make out which. Michel Renault has an indestructible good nature, but that evening he should have taken umbrage: the show which was organised not in honour but around him was absurd, idiotic and out of place. It was like a farewell dinner. We haven't come to that, thank heaven: Michel Renault is still young, and will give us real pleasure for a long time dancing in real ballets.

At this point I must explain that the Jeunesses Musicales de France (Youth Music Association of France), which organised this show, is an organisation that arouses my deepest sympathy and respect. Thanks to this cultural movement, music has survived in France, in spite of the indifference of the mass public. One can even say that thanks to the Jeunesses Musicales (and thanks to it alone) a new and vast public for music has been created in Paris and in the provinces.

PROGRAMMES FOR THE MONTH

FESTIVAL BALLET AT THE ROYAL FESTIVAL HALL, LONDON

THE NUTCRACKER UNTIL 16th JANUARY

FESTIVAL BALLET ON TOUR

W/c 8th Feb.	*Sreatham Hill Theatre*
„ 15th „	*Hippodrome, Brighton*
„ 22nd „	*Shakespeare Theatre, Stratford-on-Avon*
„ 29th „	*Hippodrome, Golders Green*

Central and South American Tour

Mar. 12th/28th	*Mexico*	Mar. 30th/April 9th	*Caracas*
April 12th/18th	*Lima*	April 20th/25th	*Santiago*
	April 27th/May 8th	*Buenos Aires*	
May 10th/23rd	*Rio de Janeiro*	May 25th/30th	*Sao Paulo*

THE ROYAL BALLET AT COVENT GARDEN

14th Jan.	Thur.	(eve)	*The Prince of the Pagodas* (Beriosova, Blair)
16th „	Sat.	(mat)	*Cinderella* (Nerina, Blair)
18th „	Mon.	(eve)	*Ondine* (Fonteyn, Somes)
20th „	Wed.	(eve)	*The Prince of the Pagodas* (Linden, Hynd)
23rd „	Sat.	(mat)	*Coppelia* (Park, Burne) *Façade* (Lindsay, Grant)
23rd „	Sat.	(eve)	*Cinderella* (Fonteyn, Somes)
26th „	Tues.	(eve)	*Ondine* (Fonteyn, Somes)
28th „	Thur.	(eve)	*Pineapple Poll* (Wells, Grant) *La Fille Mal Gardee* (first performance) (Nerina, Blair, Holden)
30th „	Sat.	(mat)	*Pineapple Poll* (Park, Grant) *La Fille Mal Gardee*
1st Feb.	Mon.	(eve)	*Ondine* (Fonteyn, Somes)
3rd „	Wed.	(eve)	*Les Sylphides* (Linden, Hynd) *La Fille Mal Gardee*
6th „	Sat.	(mat)	*Le Lac des Cygnes* (Page, Hynd)
6th „	Sat.	(eve)	*Les Sylphides* (Seymour, Trecu) *La Fille Mal Gardee*
9th „	Tues.	(eve)	*Pineapple Poll* (Wells, Grant) *La Fille Mal Gardee*
11th „	Thur.	(eve)	*Pineapple Poll* (Park, Blair) *Les Rendezvous* (Page, Trecu) *Petrushka* (Nerina, Grant)
13th „	Sat.	(mat)	*Les Sylphides* (Linden, Hynd) *La Fille Mal Gardee*
15th „	Mon.	(eve)	*Les Rendezvous* (Page, Trecu) *La Fille Mal Gardee*
17th „	Wed.	(eve)	*La Fille Mal Gardee* *Façade* (Lindsay, Grant)
20th „	Sat.	(mat)	*Coppelia* (Linden, Blair) *Façade* (Lindsay, Grant)

THE TOURING COMPANY OF THE ROYAL BALLET

W/c 11th Jan.	*De Montfort Hall, Leicester*
„ 18th „	*Gaumont, Southampton*

THE ROYAL BALLET SOUTH AFRICAN TOUR

Feb. 5th–March 19th	*Empire Theatre, Johannesburg*
March 21st, 22nd	*Pietermaritzburg*
March 24th–April 9th	*Alhambra, Durban*
April 12th–30th	*Alhambra, Cape Town*

PHILIPPINE DANCE COMPANY

at the *Palace Theatre, London,* January 12th onwards

BALLET RAMBERT ON TOUR

W/c 25th Jan.	*Repertory Theatre, Perth*
„ 1st Feb.	*Scottish tour, Inverness, Grangemouth, Greenock*

ANSWERS TO DECEMBER QUIZ

Section A

Questions

(1) and (2) Helpmann (Madam Butterfly, Coq d'Or)
Ashton (Albert Herring, Manon Lescaut, Orpheus)
Cranko (Peter Grimes)
Jooss (Figaro, Magic Flute)
Sasa Machov (Cosi Fan Tutte), etc.

(3) Leighton Lucas

(4) *La Chatte, Sleeping Beauty, Demoiselles de la Nuit, Peter and the Wolf, Alice in Wonderland, Contes Russes*

Section B

Questions

(1) Allegro

(2) Ballonné

(3) Allegro

(4) Échappés change, on the toes

PRIZE WINNERS

As very few entries were entirely correct we have awarded prizes to those with the highest number of marks.

Miss Patricia Manning, 82, Hampstead Road, Brislington, Bristol.
Miss M. Bremner, 21, Hoyle Road, Hoylake, Cheshire.
Miss J. Butt, 503, Beatty House, Dolphin Square, London.
Mlle. Garrett, The Cardew Club, 1, Place Boieldieu, Paris.
Miss Janet Oxby, Wayside, Bosham, Nr. Chichester, Sussex.
Miss Judith Ash, 18, Ellerdine Road, Hounslow, Middlesex.
Mr. W. Marchant-Johnston, 8, Corporation Terr., Barrow-in-Furness.
Miss Sara Chandler, The Vicarage, Ilfracombe, N. Devon.
Miss M. B. Grew, 42, Broad Walk, Wilmslow, Cheshire.
Miss S. Cross, 26, Brondesbury Road, Kilburn, N.W.6.
Miss I. Urquhart, 172, Crown Street, Aberdeen, Scotland.
Miss Janet Peall, 64, Northby Avenue, Cheam, Surrey.
Miss Alexandra Berry, Boston Lodge, 49, Parkhurst Rd., Bexley, Kent.
and the competitor who posted a letter at Abingdon, Berks. but did not insert the name (a consolation prize to be awarded on receipt of the name).

TV in France (*continued*)

But in dancing things are very different. This part of the work of the organisation has been dominated for a long time by Serge Lifar, and seemed to be designed to prove the inferiority of dancing to music. Everything presented in this field was choreographed by Lifar, and was both bad in itself and badly presented. Since the fall of this powerful monarch, whose mistaken policies were perhaps recognized by those directing the Jeunesses Musicales, the responsibility for the dance shows of this organisation has been entrusted to Rotislav Hoffman. M. Hoffman is well acquainted with dancing, and his appointment was therefore an occasion for rejoicing.

Unfortunately the result has been shabby. To succeed in making a poor impression with artists as remarkable as Yvette Chauviré, Lyane Daydé and Michel Renault is an achievement so extraordinary that the organisers will be well advised to change their policy.

I watched the show in the auditorium up to the moment when the director, M. Leroux, began to put it on the air. What M. Leroux can make of a ballet is out of this world. Taking his shots systematically from a high angle, looking down, he transforms the dancers into a curious variety of hot-dogs. Those who know something about camera optics will be able to appreciate at their true value the preparations made by M. Leroux for this transmission. One of the cameras was perched up on a scaffolding, above the stage, while another was mounted on rails (for tracking shots) above the level of the heads of the dancers. In view of the fact that the framing was adjusted to cut off the feet and part of the heads and arms, the dancers were made to suggest Martians rather than human beings. This being said, is there any need to give details of the programme?

JEAN COQUELLE

Previous articles on Fonteyn still available

Twenty-one Dancing Years (April/May/June, 1955, 1s. each)
Prima Ballerina Assoluta, Architect of Ballet Tradition, Her Excellency the Panamanian Ambassadress — April/May/June, 1957, 1s. 6d. each
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Ondine (Dec., 1958, 1s. 6d.)
Fonteyn in Japan (April, 1959, 2s.)

ANNE HEATON
who recently had to terminate her brilliant career as ballerina with the Royal Ballet owing to foot trouble, has chosen the questions in Section A.

Enter for our

BALLETOMANES QUIZ

SECTION A

Questions: (1) Who was the first Soviet Bolshoi prima ballerina to dance outside Russia, where and when ?

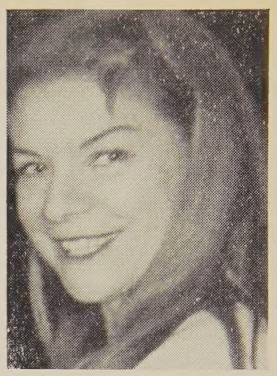
(2) The first "Blue Boy" in *Les Patineurs* was Harold Turner. Who were the second and third ?

SECTION B

Questions: Begin in fifth position *en demi-plié*, right foot in front. Spring straight up stretching the legs while in the air. While in the air beat the legs together with the left leg in front. End in fifth position *en demi-plié* with the right leg in front.

(1) Into which general classification of movement does this step come ?

(2) What is the step called ?



Mdme. ALICE NIKITINA
star of Diaghilev's Russian Ballet and herself an exponent of the Russian method, has set the questions in Section B in such a way that they are comprehensible to students of all methods.

PRIZES

In SECTION A for February Quiz

For the first four correct solutions opened on Feb. 4th, 1960.

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In SECTION B for February Quiz

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FOR DECEMBER ANSWERS AND PRIZEWINNERS SEE OPPOSITE PAGE

Please tick answers being submitted.

FEB. QUIZ

I attach answers to questions in

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(2).....

Section B (1).....

(2).....

My Name and Address.....

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with

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premier danseur Sadler's Wells 1946–50 and now the Director of his own ballet school in Harlow, Essex.

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The Competition will run for three months. Part One appeared in the Dec. issue. Part Two in this number and Part Three in March. You can enter in either Section A or B or both, for any single month or all three. Those entering for all three will be eligible for additional cash prizes to be awarded when the competition closes.

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